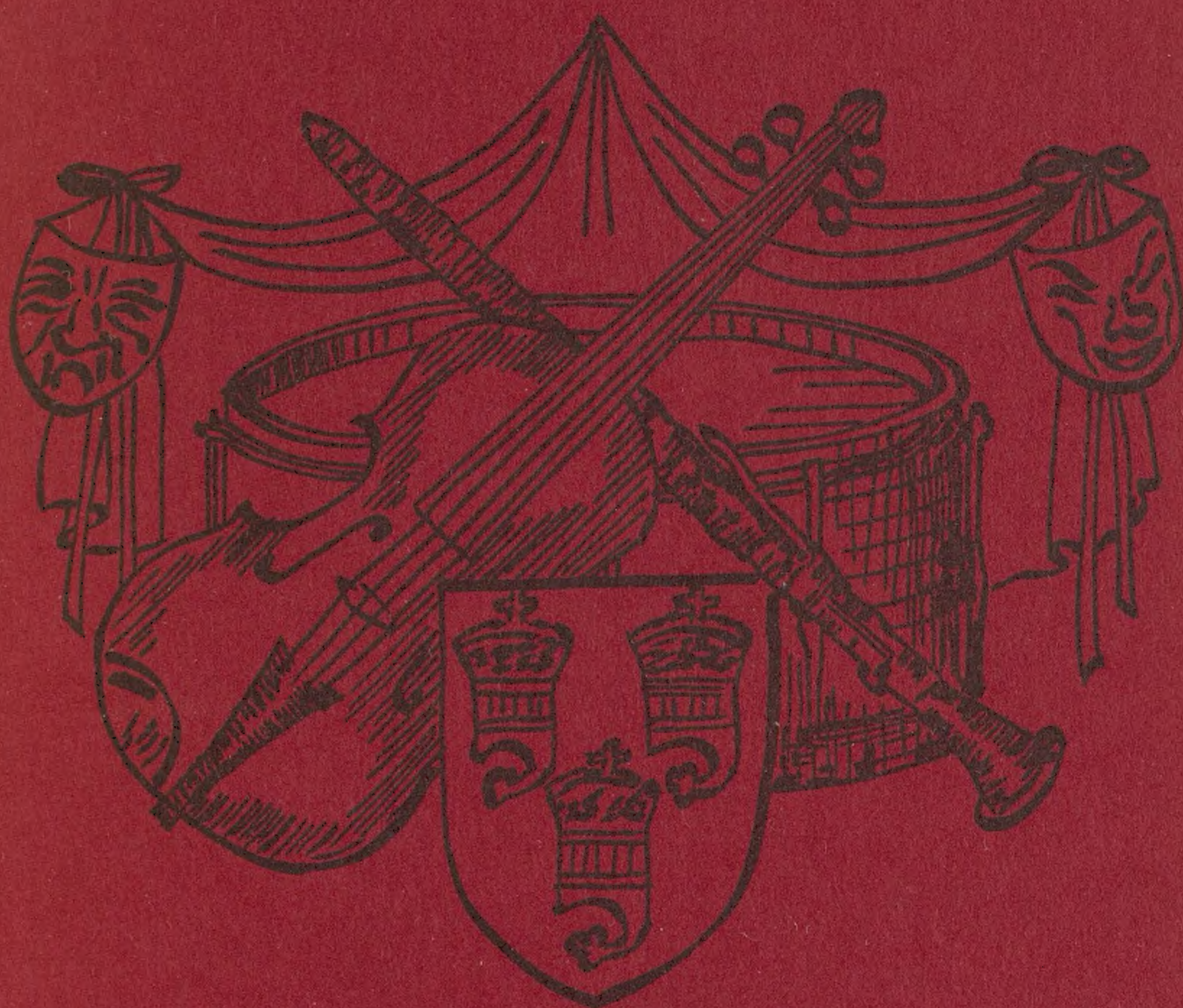


THE  
R · C · M  
MAGAZINE



AUTUMN TERM  
1984

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# THE RCM MAGAZINE

FOUNDED 1904

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# THE R C M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND  
FRIENDS OF THE ROYAL COLLEGE OF MUSIC, AND  
THE OFFICIAL JOURNAL OF THE RCM UNION

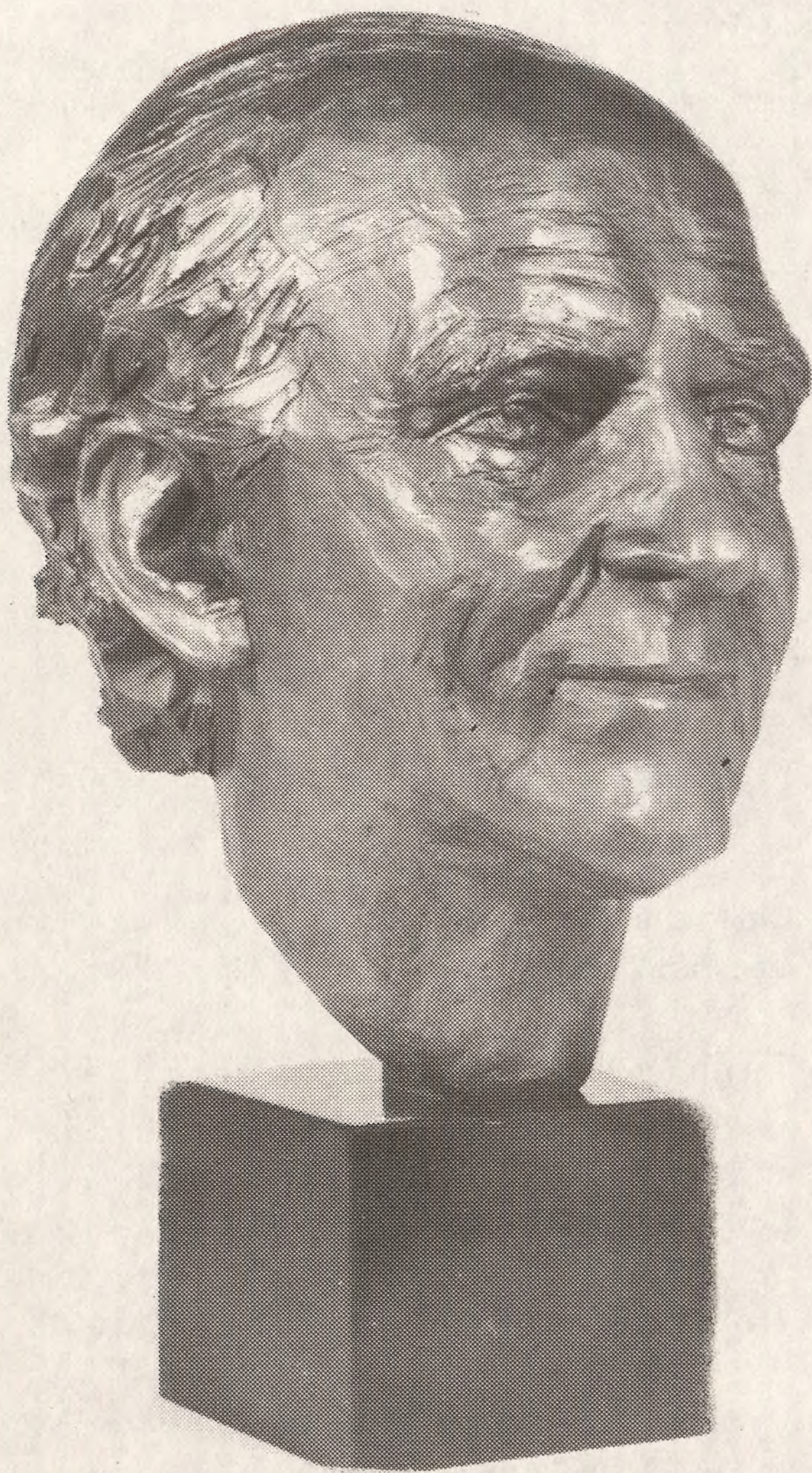
Volume 80, No. 3 1984

*The Letter killeth, but  
the Spirit giveth life*

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Sir DAVID WILLCOCKS  
Bust by ANNETTE ROWDON



## EDITORIAL NOTES

It has been suggested that a happy nation has no history, in the sense of course of chronicles of wars or civil strife. An art-cum-craft training institution such as the RCM, however, should cherish and learn from its past, and the achievements of those who have been members of it, as students and professional musicians and teachers. Centenary anniversary celebrations have been frequent in the last couple of years; now it is this octogenarian Magazine's modest turn.

As it constantly states inside its front cover, it was founded in 1904, largely through the initiative of the first Editor, A. Aitken Crawshaw, referred to affectionately by his Director as 'our College poet', perhaps on the strength of twelve lines by him on 'The Artist' in the first issue, which appeared in the Christmas Term eighty years ago. It included Sir Walter Parratt's 'Reminiscences of South Africa' (16 July - 8 October, covering 13,000 miles by sea, 3,000 by land, examining some 600 individuals and some classes, and giving seven organ recitals); an 'Ode' to the 'Amateur Accompanist' by Claude Aveling; some account of College concerts (which consistently referred to Brahms's trio, overture, songs, romance and serenade); reflections of An Old Scholar on the second Patron's Fund concert (of chamber music), which mention William Wallace's 'vicious' letter to *The Times* after the first one as something worse than 'an offensive attack upon the RCM' - 'an unwarrantable and impertinent interference with the private conduct of a private gentleman' - Mr S. Ernest Palmer (later Sir Ernest and subsequently Lord Palmer), who had placed £20,000 (an enormous sum in those days) in the hands of the RCM, to be managed as it thought fit; and a review of Gluck's *Alceste*, given its first performance in England by the RCM under Stanford, at His Majesty's Theatre in the Haymarket, 137 years after its Viennese premiere.

It is presumably too soon to indulge in reprinting excerpts from the early issues, but worth noting that the first one bore the present motto 'The Letter killeth, but the Spirit giveth Life', and that it was its Committee which resolved that a College Union be formed, whose inaugural meeting was in January and its first At Home in July 1906.

\* \* \*

A literally followed mistyping in Prof. Trowell's appreciation of Sir Anthony Lewis unfortunately turned a true compliment into an adverse comment; the end of the third paragraph of page 75 of our last issue should have read 'meticulous preparation and clear direction that characterised his conducting'.

\* \* \*

The Editor's miscalculation led to the omission from the last issue of the photograph of David Imlay, which should have faced his *Valete*. It is included now, with apologies.

\* \* \*





DAVID IMLAY



It is a privilege to print Dr Sumsion's personal recollections of Elgar, with Rodney Baldwyn's unusual 'experience' of him. Roderick Swanston's reviews of Delius' music and letters are another 'jubilee tribute' to a great British musician.

\* \* \*

All sympathy and good wishes for speedy and complete recovery from his accident must go to Angus Morrison, with appreciation for his enlightening recollections of Walton.

\* \* \*

In last term's issue parts of three of the tributes of fifty years ago to Gustav Holst were reprinted, with the obituary of his daughter, Imogen, as a much regretted coincidence. Now, alas, we have the loss of Gordon Jacob, a much-loved Collegian, who was one of the writers about Holst.

\* \* \*

## DIRECTOR'S ADDRESS — CHRISTMAS TERM 1984

The beginning of a new Academic Year is a good time in which to spend a few minutes considering in general terms why we are all here, what we hope to achieve, and how we hope to achieve it. In order to do that, it is helpful to examine the structure of the College and to define the role of each constituent element.

### THE ROYAL PATRONS

As implied by our name — the *Royal* College of Music — our College has enjoyed Royal Patronage since its foundation a little over a hundred years ago. Our very existence is due to the vision, energy and determination of our Founder, the Prince of Wales who was later to become King Edward VII. Today we have two Royal Patrons, Her Majesty The Queen and Her Majesty Queen Elizabeth The Queen Mother.

### THE PRESIDENT

Queen Elizabeth The Queen Mother is also the President of the College, an office which Her Majesty has held for 32 years. During those years our President has taken a keen interest in the affairs of the College and in the welfare of staff and students, visiting the College annually to confer degrees and Fellowship of the College, to present prizes and to hear students perform. This term our President will be coming to the College on the afternoon of Thursday 15 November, accompanied by His Royal Highness The Prince of Wales, who as President of our Centenary Appeal will invite Her Majesty to lay the Foundation Stone of the new Opera Theatre, which will be built in the west court of the College. The new theatre, designed by Sir Hugh Casson and Mr David Ramsay of Casson Conder, will have an auditorium seating over 400 people and an orchestra pit designed for up to 80 players, and it will be equipped with a 50-foot fly-tower. The present theatre and stage will be converted into workshops, scene docks and stores. It is hoped that building will be completed by April 1986 and that it will be possible for the Gala opening to be in July of that year.



It is customary for the Chairman of the Council to invite the President to approve the appointment of Vice-Presidents, Council Members, the Director of the College and those recommended by the Council for Fellowship of the College.

#### THE COUNCIL

The Council is the governing body of the College, ultimately responsible for the regulation of all activities within the College in accordance with our Royal Charter. It is also the corporate Trustee of all the College possessions, amongst which may be mentioned the Parry Room Library with its extensive collection of precious manuscripts and rare books, our Museum of Historical Instruments, and our fine collection of portraits. Serving on our Council under the chairmanship of Colonel Gordon Palmer, whose family have for generations been great supporters and benefactors of the College, are men and women from many walks of life whose experience of business and commerce, of education and the arts is of inestimable value to the College. Complementing those appointed members, all of whom receive no remuneration for their work on behalf of the College, are three elected representatives of our Professorial Body, and the President and Vice-President of the Students' Association. Together these Council members receive and discuss reports from the Director, from the Director of the Junior Department (an important part of our College), from other College officers, and from the President of the Students' Association. They also receive reports and recommendations from many College committees, including the Appeal Committee, the Building Committee, and the Executive and Finance Committee to which the Council delegates the supervision of the day-to-day running of the College in accordance with any requirements of the Department of Education and Science.

#### THE EXECUTIVE AND FINANCE COMMITTEE

The Executive and Finance Committee meets at least twice every term and considers almost every aspect of College life, including the appointment of senior staff, the security and upkeep of the buildings, and the provision of the best possible facilities for study, student accommodation and catering. But perhaps its most important function is the allocation of the College's financial resources, establishing priorities of expenditure, bearing in mind the central educational purpose of the College. This work has never been more important than in recent years when, in company with universities and other institutions of higher and further education, this College has suffered a reduction in real terms of its grant from central government, through the Department of Education and Science. We were sorry to lose from the Council and from its Executive and Finance Committee at the end of last term Mr Roderick Faure-Walker, but on behalf of the College I wish to thank him for his help to the College and wish him a happy retirement.

#### THE PROFESSORIAL STAFF

I have just referred to the central purpose of the College, namely the education and training of students for a professional career in music. To this end the Council has always sought to attract to the Professorial Staff



not only fine musicians, but men and women who are or are likely to become dedicated teachers, inspiring others by their ability and example, and helping their pupils to develop their talents to the full. We are lucky in this College to have on the Professorial Staff musicians of wide and varied experience in different branches of the profession, who are singularly well qualified to help and advise each generation of students. At the end of last term we lost Mr Christopher Grier, Mr Bernard Harman, Mr Alan Lumsden, Mr Angus Morrison (after 59 years on the staff), Mr Alan Ridout, Mr Rodney Slatford, Mr Basil Tschaikow and Mr Richard Walton, all of whom deserve our gratitude for their loyal service.

It is my pleasure to welcome this term to the Professorial Staff Mr Benedict Cruft (violin), Mr Kevin Hathway (percussion) and Mr William Webster (double bass). I am pleased that Mr Sydney Sutcliffe (oboe) is rejoining the staff, and I hope that Mr Felix Andrievsky (violin) will also be able to return to us.

#### THE ADMINISTRATIVE STAFF

Supporting the Professorial staff is the team known as the Administrative Staff, whose task is to co-ordinate all College activities and to ensure the smooth running of the College. In this task every member of the Administrative team has an important part to play. Since I last spoke to you there have been a number of new appointments. Mr Jasper Thorogood has become Registrar of the College, and Mr Nicholas King has been appointed Assistant Director of Studies. Mr Ian Horsbrugh has been appointed Vice-Director of the College from January of next year.

Perhaps no College department has been under greater strain during the last months than our Library staff, who have been preparing for the move of the Wolfson Lending Library (housed on the top floor of the 1965 building, which will doubtless for all time be known as 'the new building'!) and the Parry Room Reference Library (situated at the top of this building) to the basement. It was hoped that the new Library complex would be ready for us all by the beginning of this term, but although building work started last term, it will not now be possible for the move to take place until November.

The new Library and the Museum will be approached by a new staircase at the north end of the passage which links the old and new building. On the north side of the basement corridor will be stored all the vocal and instrumental scores to which students will have ready access. Two new air-conditioned stock rooms will contain all of our precious manuscripts and rare books, and these will be available for reference only through the library staff. A conservation room and a photographic room are being built, as well as a separate office and stockroom for our large collection of choral and orchestral scores and parts.

We shall have a new listening room as part of the record library at the west end, fully equipped with individual cassette decks or record players for up to 24 students; and when the Donaldson Room has been refurbished, we shall possess an attractive Reading Room which will provide over 30 places for quiet study. Our thanks are due to the Chief Librarian, Mrs Pamela Thompson, and her staff for the enormous amount of additional



work the Library department has already undertaken in preparation for the move. It will be necessary to restrict library opening hours during the coming term; notice of this has already been given.

There will be great advantages in the integration of all the library facilities and in the improved accessibility, and we are grateful to the many donors to our Centenary Appeal for making possible this second stage of our Development Plans. The Appeal total has now passed the £3.6 million mark, and every effort is being made to reach the immediate target of £4 million within the next few months.

#### THE STUDENTS

In looking at the structure of the College I have intentionally left to the last my consideration of the student body, though it is for students that the College was founded, and it is for students that the College exists today.

Entrance standards have risen consistently over the years, and competition for places at the College has become increasingly keen. The fact that you are here at the College therefore indicates that you possess not only considerable musical talent, but also the potential for further development. How far that potential is developed will depend to a great extent upon your determination and your stamina, and upon the extent to which you take advantage of all that the College has to offer.

Training for the music profession is arduous and there are no short cuts. The profession is demanding and highly competitive. For the successful the rewards are great, not perhaps in monetary terms, but in 'job satisfaction'. For those who for one reason or another do not enter the music profession, the years spent at a Music College will not have been wasted, for the study of music is arguably as valuable as, for example, the study of Classics, as a discipline and as a foundation for many types of career.

#### WHAT WE HOPE TO ACHIEVE

Those who aim to be performers must acquire a sound technique, so that they can respond easily to all the demands with which they are likely to be faced. But a sound technique alone will not suffice. The complete musician must have an understanding of style, and a performer must possess the ability to communicate with an audience.

#### HOW WE HOPE TO ACHIEVE IT

A sound technique can only be acquired by regular, methodical practice, requiring immense concentration; a sense of style can best be cultivated by a detailed study of the music of different periods, by learning about performance practices, and by listening critically to the interpretations of established artists in the concert hall, on the radio, or on records. Communication with an audience is to some extent a matter of confidence and of experience, so every opportunity should be taken whilst at the College to perform in both formal and informal concerts, either as a soloist or in chamber music, and to learn by observing others.

The members of this College are drawn from many parts of the world. Joining us today, in addition to those from the UK and Eire, are new students from the USA, Canada and Brazil; from Australia; from Japan,



Korea, Taiwan, Singapore and Malaysia; from South Africa; from Sweden, Norway and Denmark; from Switzerland, France and Spain; and from Greece and Turkey.

I hope that all our new students, and particularly those from overseas, will soon settle down in London and feel at home in the College. Most will be involved immediately in choral or orchestral activities, which should enable them to meet other students; I hope that all will seek opportunities of participating in chamber music and in social activities arranged by the Students' Association, and so establish friendships.

This term is going to be a busy one, with a full schedule of concerts at the College, and at the Royal Festival Hall, the Royal Albert Hall and St. Paul's Cathedral.

A Royal Gala Concert in aid of the College Appeal, to be attended by Her Royal Highness Princess Alexandra, will be given by the RCM Symphony Orchestra, conducted by Neville Marriner, at the Royal Festival Hall on 7 November. Yehudi Menuhin will play the Beethoven Violin Concerto and he will be joined by Hugh Bean, Michael Davis and Rodney Friend for a performance of a concerto for four violins by Vivaldi. Leaflets will be available soon. Please encourage your relatives and friends to come to this concert and so help the Appeal.

A more unusual concert will be given on 21 November — the eve of St. Cecilia's Day — when 160 singers and 47 instrumentalists from the College will participate with similar forces from the other London music colleges in the Royal Concert at the Royal Albert Hall, to be attended by Her Majesty The Queen and His Royal Highness The Duke of Edinburgh. The programme will consist of items which were performed in the great Handel Commemoration Concerts which took place in Westminster Abbey in 1784. The same mammoth forces were used, and a vivid account of the Festival is given in Dr. Burney's History. All proceeds from the Royal Concert, which will be broadcast, will be devoted to the Musicians Benevolent Fund and allied charities.

As this is my last Address to the College, I want to extend my good wishes to the Director-Elect, Mr Michael Gough Matthews, who succeeds me after Christmas. If, as Director of the College, he is as happy as I have been during the last ten years, he will be a very fortunate man.

I also wish you all great success, both during your time at the College and in the years to come.

\* \* \*

*The Director then introduced 'one of the College's finest Ambassadors', Mr Kendall Taylor, the Senior Professor, who played sonatas by Haydn (in E flat, H.XVI, 52) and Beethoven (in C minor, op. 111).*



## GIFTS TO THE COLLEGE

An anonymous covenant is providing a new Bernard Stevens Memorial Prize (for the highest 1st year internal B.Mus exam marks).

Mr H. J. ELLIOTT has given £100 for a special award in memory of Owen Bryngwyn in his centenary year.

Mrs LEONARD STEIN has presented a long cream Court dress for the Opera School.

Bequests to the College:

Miss EDITH MURIEL HICKS : one-sixth of her residuary estate to the Junior Department.

Miss JOYCE WRIGHT; her violin.

Gifts to the Library have included piano and violin music from Miss ANNE FIREBRACE, her 'Group Piano Lessons' from JULIA LEE, parts of Bernard Stevens' Horn Trio from Mrs STEVENS, and a large collection of vocal music from Miss SWIFT.

The RCM Record Library is very grateful for the following recent gifts:

AUSTRIAN INSTITUTE: contemporary Austrian music

COLIN BRADBURY: *The Italian Clarinetist* (ABM 29)

FRANK BRIDGE TRUST: *A Prayer, Isabella*, and various songs by Bridge (SHE 568)

MRS ANTONIO BROSA: her husband's recording of Britten's Violin Concerto

RUTH DYSON: *Howells and the Clavichord* (WS 194)

EMI RECORDS: frequent generous gifts of deletions

GEMINI SOUND: S. S. Wesley organ music (LRS 130)

HOCHSCHULE, GRAZ: music by Erich Marckhl (the Hochschule's founder)

HOCHSCHULE, MOZARTEUM, SALZBURG: music by Professor Franz Richter Herf

THEA KING: Stanford and Finzi Clarinet Concertos (A 66001)

Somervell and Jacob Clarinet Quintets (A 66011)

*The Clarinet in Concert* (works by Bruch, Mendelssohn and Crusell — A 66022)

*Music for Clarinet and Piano* (works by Howells, Bliss, Reizenstein and Cooke — A 66044)

RICHARD LYNE: *Neapolitan Madrigals and Motets* (LRS 122)

DR ANTHONY MILNER: aural training tapes and workbooks

TIMOTHY SALTER: *Modern British Piano Music* (works by Tippett, Hoddinott, Bedford and Salter — DGS 1013)

DAVID WARD: Mozart Piano Sonatas (E 77023 and 77030)

RICHARD WOOD: miscellaneous records

## RCM UNION 'AT HOME' 1984

It was, as always, a Gala atmosphere that pervaded the proceedings at this year's reunion, when several hundred past and present members of the College congregated on a Thursday evening in late June to sample the social, gastronomic, musical and thespian delights provided in the Concert Hall and Parry Opera Theatre.

Sandwiched between virtuoso performances by the RCM caterers came an entertainment comprising some half-dozen items, given by feted exponents from the worlds of opera, early music, theatre, popular and oriental musics, and broadcasting respectively.

The programme opened ceremoniously with a succinct 'Greeting from Marion Studholme', which left not a dry eye in the house . . .

Then a 'Mozartian Prelude', executed by Stephen Bell and Raymond Fischer in full 18th century regalia. The aesthetically pleasing slow movement on French Horn was followed — after an instrumental 'fault' had been detected (and bemoaned in heavy Austrian brogue) — by a



brilliant, bravura Finale played on a miracle of applied organology: the Hose Pipe . . .

Returning to the spoken word, Michael Smith gave a poignant, if not harrowing, monologue devoted to the conflicts and uncertainties ( — ‘And yet I don’t know!’ — ) that face wedding guests, especially those of a less than generous disposition, when cogitating upon a suitable gift . . .

Edward Hession’s rendering of J. S. Bach’s *Toccata in D minor* on the chromatic accordion came next. This evoked a rapturous response, with cries of ‘Fugue!’ issuing from all parts of the darkened auditorium. Instead of the customary sequel, however, we were exposed to *Canadian Capers*, the idiom of which may be deduced from the title. Both pieces demonstrated amply the extent to which the soloist had met the demands of an art that combines the dexterity of the touch-typist with the brawn of the weightlifter . . .

The penultimate act was the only London appearance this season of that elusive duo-in-purdah: ‘D. V. Casse et M. G. Noisette’ (who strikingly resembled the two Fatimas of yesteryear). Their presentation offered fascinating insights into some of the more unorthodox piano techniques practised behind the closed doors of the harem. The hilarious quasi-enigma of their identity was solved at the end when — amid loud cheers — the Director and Vice-Director came forward in marginally less unfamiliar attire . . .

Climax of the entertainment was afforded by Johnny Morris, who made a most welcome return appearance at the ‘At Home’. He created for us a delightful aural picture of pre-television do-it-yourself music-in-the-home. A parade of memorable characters, each with different musical idiosyncrasies, were assembled before us; and it was they who brought this scintillating extravaganza to its close.

Mention must be made, also, of the tribute that Sir David Willcocks paid to Sylvia Latham, the Hon. Secretary, not only for organising the ‘At Home’, but also for looking after the RCM Union with such love and care.

ALEXANDER KNAPP

#### NEW MEMBERS

Stephen Alder  
Peter Bailey  
David Bridges  
Tony Britten  
Helen Brown  
Susan Brown  
Mark Denman  
Sarah Drury  
Andrew Field  
Danny Friedman  
Rebekka Grundmann  
Kevin Hill

Rachel Ingleton  
David King  
Victor Lima  
Simon MacGregor  
Stephen Mair  
Elizabeth May  
Alvin Moisey  
Noriko Morio  
Antonia Ogonovsky  
Margaret Ozanne  
Robert Pool  
Gwenneth Pryor (Mrs Stone)

Sian Ranner  
Lucy Reid (Mrs Dyer)  
Margaret Reid  
Raissa Ribeiro  
Jeremy Sampson  
Anne Soden  
Susan Stanford (Mrs Sadler)  
Helen Stokes  
Hilary Storer  
Jasper Thorogood  
Joanna Wallis  
Karen Warrenner  
Bernadette Yeoh



## BIRTHDAY HONOURS

GEORGE CHRISTIE, a member of the RCM Council: knighthood  
JOHN HOSIER, FRCM: CBE  
LADY BARBIROLI: OBE  
ELSE MAYER-LISMANN, Hon. RCM: MBE

## ROYAL COLLEGIANS AT HOME AND ABROAD

ALEXANDER BAILLIE made his Proms debut on 10 September as soloist in the first performance of Colin Matthews' commissioned Cello Concerto.

The 7th Brown Symposium in Southwestern University, Georgetown (the oldest institution of higher learning in Texas), will be on 'BENJAMIN BRITTEN and the Ceremony of Innocence' from 20 to 22 February 1985. There will be no charge for the lectures, master classes (by Sir PETER PEARS and others) and performances, which will include *Curlew River*.

ANDREW CLARKE has taken up the appointment of Orchestral Director at St. Felix School, Southwold.

COLIN DOWDESWELL was appointed Director of Music at Norwich School in September 1983.

DENIS DOWLING gave his first performance for Sadler's Wells opera (as Faninal in *Der Rosenkavalier*) in 1939, while still a student at the RCM. (He was the first singer to win a Tagore Medal.) He made his final appearance for English National Opera on 29 June at the Metropolitan Opera in New York in *War and Peace*.

PAUL FARMER has been appointed Head Teacher of Dick Sheppard School.

PETER JONAS, at present Artistic Administrator of the Chicago Symphony Orchestra, is to succeed Lord Harewood as Managing Director of the English National Opera in 1985.

ANTHONY MILNER'S Concerto for String Orchestra, commissioned for the 800th anniversary of Wells Cathedral's foundation, was given its first performances by the Wells Cathedral School String Orchestra there on 29 June, and in the Queen Elizabeth Hall on 1 July.

EILEEN PRICE (Mrs McWilliam) is teaching at Cardiff University and at the Welsh College of Music and Drama.

CAROLINE SIMCOE-GERSON has been awarded a Miriam Licette Scholarship to study in Paris.

RALPH STENNER has returned to England after working for ten years in Germany. He is now Principal of the Watford School of Music.

Sir MICHAEL TIPPETT will be in Texas for his 80th birthday on 2 January 1985, and many celebrations are planned there, and in Britain throughout the year.



## STUDENT HONOURS

The Associated Board Macklin Bursary (£600) has been awarded to YEOH EAN MEI.

SOPHIE YATES has won the intercollegiate Raymond Russell Harpsichord Competition.

STEPHEN GUTMAN and MARY WU have been awarded scholarships to take part in postgraduate courses at Banff, B.C.

Grants have been awarded by the Countess of Munster Trust to ROBERT BILSON, HELEN CASS, CAROLINE DEARNLEY, MARTIN EARLE, JUDITH EVANS, GERALD FINLEY, LOIS GELDARD, MICHELE HEDGE, PHILIPPA IBBOTSON, RACHEL INGLETON, JAMES LISNEY, GRANT LLEWELLYN, IWAN LLEWELLYN-JONES, NOEL MANN, SHAUN SELLINGS, RUSSELL THACKERAY and NICHOLAS UNWIN.

Ian Fleming Charitable Trust Music Education Awards have been granted to IAN BALMAIN, JUDITH EVANS, IEUAN JONES, IWAN LLEWELLYN-JONES, NOEL MANN and ALVIN MOISEY.

## BIRTHS, MARRIAGES AND DEATHS \* denotes Collegian

### BIRTHS

COOPER: to Maureen\* (née Wray) and Stephen Cooper\* a daughter, Helen Mary, on 30 June 1984

CORKHILL: to Fiona\* (née Hibbert) and David Corkhill a son on 10 June 1984

HODGES: to Wendy (née Quantrill) and Richard Hodges\* a daughter, Emma Jane, on 7 August 1984

KIRVAN: to Alison\* (née Monk) and John Kirvan a daughter, Rachel Claire, on 7 November 1983

SHARP: to Janet\* (née Grigg) and Barry Sharp a daughter, Elizabeth Mary, on 27 September 1983

### MARRIAGES

DAVIDSON-WEBB: Thomas Davidson\* to Tracy Anne Webb on 18 August 1984

HOSKER-THORNELY: Edmund Hosker to Elizabeth Thornely\* on 29 October 1983

LOWE-HODGES: Brian Ernest Lowe to Anne Elizabeth Hodges\* on 1 September 1984

MAIR-STREETON: Stephen Mair\* to Jane Streeton\* on 28 July 1984

### DEATHS

ALDERSON: Philip Alderson on 12 July 1984

GOODWIN: Phyllis Airth Goodwin on 27 September 1981

JACOB: Gordon Jacob, CBE, DMus, FRCM, Hon RAM on 8 June 1984

KUTCHER: Samuel Kutcher on 13 March 1984

LOUGHLIN: Professor George Loughlin, MA, DMus, FRCM, FRCO on 12 June 1984

McGOWN: Joyce McGown (née Clark) on 21 July 1984

POPE: Lt. Col Douglas Pope, OBE, FRCM on 16 July 1984

ROBINSON: Stanford Robinson on 25 October 1984

WHITE: Kenneth White on 15 October 1984

WICEBLOOM: Sidney Wicebloom on 13 April 1984

YOUNG: Helen Young, MBE on 27 April 1984





*Cambridge Evening News*

GORDON JACOB



## OBITUARIES

### GORDON JACOB, 1895-1984

If you had been told that at the IMA Club, South Audley Street, early in July 1955, Alan Abbott, John Andrewes, Barbara Banner, Philip Cannon\*, (Prof) Peter Crossley-Holland, (Dr) Norman Del Mar, (Sir) Alexander Gibson, Dr Ruth Gipps\*, Inglis Gundry, (Dr) Antony Hopkins\*, Joseph Horovitz\*, Kenneth V. Jones\*, Bryan Kelly\*, (Prof) Ronald Tremain and (Prof) Ronald Woodham were discussing *Croûte au Pot*, *Canard Farci à l'Anglaise*, *Pêche Melba* and *Moka* in the highest of spirits - thanks to a hidden subsidy on the champagne provided by the future film music Oscar winners, John Addison\* and (Dr) Malcolm Arnold\* who were also present - you would have rightly guessed that they were all celebrating the sixtieth birthday of one of the RCM's most famous sons, their teacher and friend Gordon Jacob.

He repaid their comradeship at his RCM seventieth birthday celebrations when, following an afternoon concert of his own music, he asked for the evening performances to be of chamber music by some of his past students (hence the asterisked names above) before a final work of his own was played.

The very first chapter 'The Teaching of Music Composition' in his book *The Composer and his Art* (OUP 1935) reveals his whole philosophy on the subject: 'What the good teacher avoids is giving a personal stamp to his pupils. What pleases him most in later years is to see a number of his pupils distinguishing themselves each in his own way and in his own individual style.'

My own studies with Gordon Jacob were at the suggestion of my elder brother, himself a former paperwork pupil, who thought that his very practical approach would be 'a good thing' for me. Accordingly from January 1938 (the first term of the Dyson era) Dr Jacob contemplated, often through clouds of pipe-smoke and sometimes in almost deafening silence, my offerings of 'theoretical work' and 'free composition'.

I use his formal title there advisedly because it was not until 1955, after the first performance of my *Clarinet Concertino*, dedicated to him for his sixtieth birthday, that I received a letter ending:

With very many thanks and congratulations

Yours ever

Gordon

(I think you might call me that now in spite of my grey hairs.)

By then he had left College, for the first time, after some 30 years' teaching, and most summers thereafter I visited him at his Brockenhurst home where we would discuss his ex-pupils' music and his own, bewail the positive and negative wickednesses of publishers, and always conclude the day with a ceremonial feeding of the fish in the garden pool.

The death of his wife, Sidney, and his subsequent marriage to her much younger relative, Margaret, led to his new life in Saffron Walden with their two children, Ruth and David, and a return to College which he did not



Kenneth V. Jones.

Bernard Steven

light touch

valuable only

Adrian Confr.

Peter Canley = Howard

Joseph Horowitz

Philip G. ...

Ruth Giff

Gordon Jacob

John A. ...

Anthony Hopland.

Barbara D. Gamm

Leo Quigley

Rose Wood

Alan V. Abbott

Ronald ...

Remain

Anthony Jones ...

Alexander Gibson.

Bryan ...

Norman Del ...

Autographed menu card of 60th birthday dinner for  
GORDON JACOB



leave again till 1966.

His composing career continued apace. A 1970 letter told me: 'I have fulfilled a good many commissions this year including two test pieces for Brass Band, a piano concerto for three hands for Cyril (Smith) and Phyl (Sellick) with *Brass Band* accompaniment and Ceremonial Music for the Massed Bands of the Royal Marines.' After his eightieth birthday he mused that 'one knows there's not much time left and each day is valued as an unrepeatable boon but I follow the advice of whoever it was who said "Admit the shortness of time left but carry on as if you were going to live for ever".' His P.S. bore out this determination, for it read: 'Just finished marking 800 Grade III Associated Board Theory papers - good heat-wave occupation!'

In 1977 he told me that Margaret and he had greatly enjoyed a trip to USA where he became, in succession to Pablo Casals, 'a "Knight of Mark Twain" whatever that may mean'.

This same year, in response to his request I submitted 'Some Observations (humble and brief) on *Orchestral Technique*' - his most famous (1931) text book, revision of whose second edition we had first corresponded about in 1958. Many colleagues and I were most anxious to get a complete revision to teach from, but the saga stretched on and on and Gordon became more and more worried about the outdated information the book contained in certain aspects. He was particularly upset about the G (bass) trombone of which there was only one exponent left in the leading London orchestras by the time I had stopped double-bass playing in 1969. However, in a latter letter for my sixtieth birthday, he told me '... the good news ... I hope it's all set for another half-century, even if its author isn't! I'm grateful to you for pointing out the necessity for this.' One of my most prized treasures therefore, which I have used virtually every teaching day at College, is the complimentary copy he sent me in April 1982: 'Adrian from Gordon with many thanks for your interest in this 3rd edition'. It also contains his own ink correction of 'dull' for the printed 'full and lifeless' when commenting on the notes around the clarinet break on page 22. I greatly appreciated the generosity of his last letter to me in September 1983 when, in shaky handwriting due to his poor eyesight, 'I thought I must let you know that a goodly number of copies of *Orchestral Technique* appeared on last month's statement from OUP and brought in royalties of ... as it was largely due to you that the 3rd edition was made. Many thanks.'

Gordon continued composing for wind and brass instruments - 'I long ago gave up orchestral writing unless definitely commissioned' he told me in 1976 - till within a short time of his death this last June. It is his work for brass bands here and, more especially, the respect his symphonic band music is held in in USA (I have seen a large American wind band rise spontaneously to its collective feet when he entered the RCM Concert Hall) that has led to the second renaissance of British wind and brass music fifty years after the death of Gustav Holst who produced some of our first classics for these two genres of music.

ADRIAN CRUFT



## GEORGE FREDERICK LOUGHLIN

In 1934, at the age of 19, George came to College on a Leverhulme Scholarship from Liverpool to study the piano with Arthur Benjamin and composition with Gordon Jacob.

It was not long before we met and commenced a life-long friendship. We had similar musical sympathies and, when not practising, we spent a great deal of time together, exchanging views on music and piano-playing, and playing the orchestral part for each other's concertos.

George's warm sympathetic nature evoked a response in kindred spirits and he soon became a familiar figure in College, known by students of instruments other than the piano, many of whom sought his association in chamber music. His style of piano playing was essentially that of the musician rather than the virtuoso and as a student he was a 'romantic' at heart with a deep love of music.

The qualities so apparent in him as a person — sincerity, integrity, sensitivity and humility, were equally evident in his approach to music, and were to benefit so many who later came under his influence.

On leaving College in 1937 he was appointed Director of Music at a school in the West of England and during his time there he obtained his Doctorate (Durham University) and his FRCO.

At the end of the War he was Director of Music at Cheltenham College until 1950, when he joined the staff of the Faculty of Music at the University of Toronto, remaining there until 1952 when he was offered an appointment at the University of Glasgow.

In 1957 he succeeded Sir Bernard Heinze, a distinguished ex-Collegian, as Ormond Professor at the University of Melbourne, and occupied the Chair of Music until his retirement in 1982. During these 25 years he made a valuable contribution to the musical life and standards within the University, and to the Australian Music Examinations Board, of which he was Chairman of the Victorian branch and on occasions Federal Chairman.

His greatest achievement was in the restructuring of the Faculty of Music which, up to the time of his appointment, had only one other full-time member of staff, the others being employed on an hourly basis. He insisted that the Faculty was structured like any other in the University, and instituted important course changes of benefit to both the academic and practical sides.

His compositions, some of which have been published in Australia and broadcast by the Australian Broadcasting Corporation, are notable for musicianship and craftsmanship, and for the fine intellectual and emotional balance.

Of his College days he always had happy memories, and he was particularly proud of being elected an FRCM in 1961 and, in 1978, on being made a Fellow of the Royal Society of Arts.

He is survived by his wife, Anne, their two sons, Christopher and Michael, and his sister, Doreen.

LANCE DOSSOR



‘WILLIE’: the young Walton and his four masterpieces

*The following is a slightly abridged version of an illustrated talk given at the National Sound Archive on 31 January 1984, and is printed here by kind permission of Mr Timothy Day, Curator of Western Art Music at the Archive.*

There was a wonderful unpublished drawing by Max Beerbohm - the inimitable Max - that used to belong to my cousin-in-law Albert Rutherford and was called ‘The New Coinage’. It showed a somewhat over-blown, over-ripe late-Victorian beauty reclining on a chaise-longue, holding in her hand a new Edwardian penny. She is reading the sonorous Latin inscription round the head of the new king and saying to herself ‘But he was always Tum-Tum to me!’

There is a slight similarity between that drawing and this article in that I too want to get away from a long string of distinguished titles, from Sir William Walton, OM etc, etc and all the Honorary Doctorates and Degrees that were showered on him during his later years, and to try instead to describe that extraordinarily gifted young man, known invariably to the Sitwells and his other close friends as ‘Willie’, who wrote those four masterpieces — *Façade*, the Viola Concerto and *Belshazzar’s Feast* before he was thirty, and the Symphony before he was thirty-five.

It is a sad and melancholy thought that the more honours and awards are bestowed upon an artist, be he writer, painter or composer, the more the pomp and circumstance - not of glorious war but of respectability and what is nowadays called ‘The Establishment’ he receives, the more likely it is to be accompanied by a gradual slowing-down of the creative urge - a sort of hardening of the arteries of his imaginative faculties - his ‘inspiration’ if you like, and the hidden springs from which it flows. This, I think, happened to Willie (and he is by no means the only artist to whom it HAS happened), but to somebody who knew him as well as I did when we were both young, to somebody who saw those works being written, it was - and has always remained - a tragic enigma. An enigma to which, try as I will, I have never been able to find an even remotely satisfying answer.

For we must face it that to ninety-nine music-lovers out of a hundred, the name Walton means first and foremost one or other of those four wonderful works of his youth.

\* \* \*

It all started a very, very long time ago - sixty-four years, to be exact. I had not long been a student at the Royal College of Music when I went with a fellow-student to a recital at the Wigmore Hall. As far as I remember, although I cannot be absolutely certain about this, it was a Scriabin recital given by Lilius MacKinnon. We went out during the interval, and while we were talking a young man came up and spoke to Hugh Bradford, the friend I was with. Hugh briefly introduced us, and after a short conversation he moved away. I asked who he was and Hugh replied ‘O that’s William Walton, the new genius the Sitwells have just discovered’.

I suppose it is partly because we became such very close friends later, that I have always been able to recall that first meeting - that first impression so



vividly. It was not so much his appearance - except the extreme fairness of his hair and the pallid, almost etiolated skin - or even his voice which then had stronger traces of his Lancashire origin than showed later. It was something far more difficult to describe - a sense of latent power - an inner fire - still hidden below the surface, but which one felt would inevitably declare itself in the fulness of time.

After that I saw him again from time to time, usually at concerts or at the Russian Ballet, but it was only after I got to know Edith Sitwell and started going to her somewhat crazy but quite unforgettable Saturday afternoon tea parties in Moscow Road that our friendship gradually developed.

1922 saw the first — private — performance of *Façade* at 2 Carlyle Square where the Sitwells — Osbert and Sacheverell — and, of course, Willie too were living. I was not invited to that, but I was present at the first public performance at the Aeolian Hall in Bond Street the following year, and by that time knew them all sufficiently well to go round to the Artists Room and talk to them afterwards.

Willie in those early years was so closely linked with the Sitwells that it is of the utmost importance to try and describe as accurately - and as dispassionately as possible - the relationship. I think that most people who are familiar with his life know that he met Sacheverell Sitwell at Oxford sometime around the end of the first World War, and that after getting to know Sachie he more or less lost all interest in completing his musical degree at the University. On failing it he was sent down, and it was after then he went to live permanently with them in London, to develop his gifts as a composer entirely on his own, in his own time and in his own way.

Now, before I go any further I want to pay an unqualified tribute to Osbert and Sachie for their outstanding and far-seeing generosity towards Willie. It was an act of faith and belief - both in their own artistic judgment and in Willie's potential - that is quite beyond praise, and we must never, never forget it.

But that it was not, in the long run, altogether beneficial to him and his development as a musician was no fault of theirs. In my opinion it was due entirely to the fact that they, being writers, were largely unaware of the very differing needs of the developing composer, and of what is essential to the fulfilment of his particular art.

One of the most persistent legends that have grown up around Willie's early life - largely, I am sorry to say, fostered and encouraged by Willie himself, particularly in his later years - is that, but for the Sitwells he would have been forced to give up all his musical ambitions, and to return to a dreary office existence in Oldham, where he was born.

This simply is not true. While he was at Oxford his exceptional gifts had already been recognised by many musicians in the University including especially Dr Allen, as he then was, before becoming Sir Hugh Allen on his appointment as Director of the Royal College of Music in succession to Sir Hubert Parry, early in 1919. Allen thought the world of Willie, and would certainly have found ways and means for enabling him to come to London and finish his musical training at the College, alongside many of the most



gifted of his generation. In fact Willie's decision not to complete his degree, which is really what his failure amounted to, and to throw in his lot with the Sitwells, caused a lot of ill-feeling. Ill-feeling that took a number of years to die down.

A sequel to this, and a corroboration, is that in the late twenties, when I was already on the teaching staff at the College, Willie persuaded me to ask him to lunch as my guest in the Professors' dining room. This was entirely to see what sort of welcome he would get from Sir Hugh. As far as I can remember he was pleasant and welcoming - there was certainly no pettiness in Sir Hugh's make-up - but I always thought Willie's behaviour over his degree was a great and bitter disappointment to Allen. To return to Willie's life with the Sitwells, it must be remembered that at that time they were very much the leaders of the Modern Movement in literature and the arts - what nowadays we would call the Avant Garde - and in that capacity had no use whatever for any sort of academic training. The college in their eyes was anathema - quite beyond the pale, artistically speaking - and for their particular protégé to go there would in their eyes have seemed a fate worse than death. What they did not realise, not being musicians themselves, is how closely the ART of music is linked with the CRAFT of music - how essential a knowledge of instrumental techniques and the whole art of performance is to the composer as well as to the executant - not to mention just the inestimable value of being surrounded by music and the sound of music in all its various manifestations during so much of one's working life.

I think it was a growing awareness of what he was losing out on in these fields that made Willie in those early years rely so much on the advice and expertise of his musical friends - musicians trained in a more rigorous awareness of the practicalities of music, and its strictly physical disciplines - mostly Hugh Bradford, the friend I mentioned earlier, Constant Lambert and myself in the twenties, and a gradually widening circle later.

*Façade* is the first of these four masterpieces I want you to consider. We have to remember that he did not write it all at once, more or less straight through, like a concerto or a symphony. It is a work that gradually evolved in the course of time. And because of that, the work, comprising 18 items, performed privately for the first time at 2 Carlyle Square on 24 January 1922, was very different from the one, comprising 21 items, finally published in 1951, nearly thirty years later. I think it would be true to say that many of the earlier numbers, which were subsequently dropped, were far more openly influenced by Schönberg's *Pierrot Lunaire*, than those that were added later. And that as the work progressed the elements of burlesque and parody became far more predominant than in the earlier versions. Indeed it is just that wonderful verbal and musical humour in so many of the numbers that give the work its unique charm and fascination.

Willie used to say latterly that he had never heard or seen the score of *Pierrot Lunaire* when he wrote *Façade*. The first part of that statement is true as it was not performed here until 1923 or 24, but the second is definitely not true. In his bedroom at Carlyle Square Willie had a number of modern scores of which *Pierrot Lunaire* was certainly one - scores which he poured over and studied very intensively during those early years. In



fact Constant had a story about this which he always swore was absolutely true. Willie had noticed a passage for the clarinet in that work which he was convinced was unplayable, and in order to find out whether it was or not had incorporated it into the clarinet part of one of those early numbers. There is indirect corroboration of this in Osbert's autobiography where he quotes the clarinettist of the first performance, who was most probably one of the Draper family, asking Willie at the rehearsal if a clarinettist had ever done him an injury!

After *Façade* came various early works which I intend to pass over very briefly. First the overture *Portsmouth Point* composed in 1925. In this the influence of Schönberg has been finally outgrown, the ghost of atonality finally laid. Instead it is written in a rather dry, astringent diatonic idiom, and for the first time we hear those jagged, broken rhythms that were to become such a marked feature of his mature style. Then, the following year, appeared the exquisite little piece for small orchestra, *Siesta*, in which he expresses his deep love of Italy for the first time.

The same year also saw the composition (in short score only) of three disconnected pieces which finally became in 1927 the *Sinfonia Concertante* for orchestra with piano. It is not one of Willie's best works, and the movements do not really hang together all that well. But its history is interesting, and I feel I must tell it, if only to refute yet another legend - the legend that what I am about to relate never took place - when in fact I was present and it happened in my house!

I must start by explaining that in 1926 Constant Lambert, while still a student, received a lot of notoriety through being the first English composer to have a ballet score chosen by Diaghilev for his company. Willie was always extremely jealous of other people's successes - an unusual form of jealousy in that he was not jealous of the *person* who had the success, Constant remained always one of his closest and most dearly loved friends right up to his untimely death in 1951 - but just of the success itself and the conviction that, given the chance, he could always go one better.

Osbert and Sachie were friends of Diaghilev of many years standing, and Diaghilev must have been fully aware of their great prestige in both the artistic and social life of London at that time. They felt naturally that if an unknown student could be chosen as the composer of Diaghilev's first English ballet, there was no reason on earth why, with their influence and artistic backing, Willie should not be chosen as the composer for the second. Anyhow, with this in mind Willie had spent the winter in Amalfi composing these three pieces - 'Traveller's Samples' as one or two of their more malicious friends called them - and it was felt that if only Diaghilev could hear them the desired result would follow automatically. Elaborate plans were laid. A wonderful luncheon party was laid on at Carlyle Square for Diaghilev and his entourage which consisted of Boris Kochno, whom Constant always called the *éminence grise* of the Ballet, Lifar, Henri Sauguet, Georges Auric and one or two others whose identity now escapes me. Finally they all trooped over to 9 Oakley Street where I was then living, only a stone's throw away, to listen to Willie and me playing the three



movements on my two pianos. Everything went according to plan except in one very important particular: Diaghilev listened very attentively, said a number of very polite and charming things, BUT the fish did not rise and the bait was not taken!

It was my only meeting with Diaghilev, and it was the briefest of the brief — a few words as he arrived, a few words as he left — but I still retain a vivid impression of his tremendous politeness and charm, and the wonderful courtesy with which he thanked me, in marked contrast to the openly expressed boredom and lack of interest of the rest of his party.

I think it was at Constant's suggestion that Willie finally turned these three pieces into the *Sinfonia Concertante*, but it never really quite comes off, and the final return to the original key at the end of the third movement always sounds contrived, as indeed it is.

By this time the life Willie shared with the Sitwells had developed a well-established pattern. Towards the end of the autumn they would leave Carlyle Square and spend the winter at Amalfi on the Italian coast, not far from Naples, a spot they all particularly loved. Here they could concentrate, uninterrupted by the distractions of life in London, on what each of them was writing at the time. In the early years it was, of course, all three of them, and after Sachie's marriage just Osbert and Willie on their own.

During the winter of 1928-29 Willie was writing the Viola Concerto. He did not often write letters while he was away, and, alas, I never kept the few he did. But I always remember one from that year in which he said 'My style is changing — it is becoming more melodious and mature'. It was a typically Willie-ish remark, showing that ingenuous 'Lancashire Lad' side of him which was so engaging in those early years.

But when he returned to London and played the work through to me, I realised straightaway, in spite of his fumbling, ham-fisted, totally inadequate piano-playing, that he had achieved the masterpiece I and his other close friends all believed he had it in him to write. As far as I can remember the writing of it came fairly easily. Apart from some slight difficulty in getting the proportions of the closing bars exactly right and as he wanted them, which he discussed with me at some length, there were none of the doubts, depressions and delays that held up the progress of *Belshazzar's Feast* and the Symphony. For me it is the finest of his three concertos. The most individual and the most spontaneous-sounding.

*Belshazzar's Feast*, which came next, is most probably Willie's best known work and the most often performed. There are two things about the writing of it which are not generally known and which I think are of interest. It all started with a tentative suggestion — possibly even a commission — from the BBC, if I remember right — for a sort of chamber cantata for very small forces, a sort of sacred *Façade*, if one can imagine such a thing. Willie was quite interested at first, but soon, although I do not in the least remember how or why, the whole project changed, and Willie was hard at work writing this big scale, slap-up choral work in the fine British choral tradition for the Leeds Festival of 1931. Of course it brought the house



down as we knew it would, and as it has continued to do so whenever and wherever it is performed ever since, but it is indeed a very different work from the one that was at first envisaged.

The other fact about *Belshazzar's Feast* I want to tell is that Osbert Sitwell, who put together the text, originally intended that after all the drama, tension and excitement of the climax and the Writing on the Wall the work should end absolutely quietly and innocently with the nursery rhyme:

How many miles to Babylon?  
Threescore miles and Ten  
Can I get there by candle-light?  
Yes, and back again

It is, of course, basically a literary idea rather than a musical one. Although I think perhaps Mahler, who despite his faults had an extraordinary power of evoking the utmost innocence and a childlike simplicity, could have brought it off, Willie certainly couldn't, and, what is more, had no intention of trying, bent as he was on the musical saturnalia with those lusty North Country sopranos belting out one top A flat and A after another, that he knew he had it in him to write.

It is a paean of joy — not the sublime spiritual joy of the Sanctus of the B minor Mass or the innocent joy that Mozart and Schubert could express so divinely — but the hard, vindictive pagan, Old Testament joy of 'Our enemies are slain and trampled in the dust, Sing Glory, Glory, Alleluia'.

But goodness how wonderfully effective it is, and how staggeringly assured the compositional expertise of this largely self-taught young man, not yet thirty when he wrote it!

Before coming to the Symphony it is essential to say something about the break with the Sitwells which must have occurred sometime either just before or just after the completion of *Belshazzar's Feast*. That it was bound to happen sooner or later was something I think all their friends realised. By this time Willie was no longer the unknown seventeen-year-old genius from Oldham, but a young composer rapidly establishing a big reputation in the musical world no less important than theirs in that of literature. What had, on the whole, worked so remarkably well in the past when Willie was quite unknown was no longer really practicable or possible. That it happened with, at first, bitterness and ill-feeling, was upsetting to old friends like myself, who saw both sides of the question, who knew how wonderfully it had all started off, and who had great affection for everybody concerned.

The first fruit of Willie's new-found independence was the Symphony, first performed at Queen's Hall in November 1935. That is, the first performance of the completed work, because as most admirers of his music know, the first three movements only had been played in the same hall eleven months earlier. On both occasions the conductor was Hamilton Harty, an ardent admirer of Willie's from the earliest years, who had (although I am not absolutely sure about this) commissioned the work. The fact of that incomplete earlier performance has given rise to a number of conjectures, surmises and legends as I call them, none of which really



conforms to the true facts. This is largely because very few people know that a Symphony by Walton had been announced for performance in the previous winter concert season — that of 1933-34 — and had had to be withdrawn then as only *two* out of the four projected movements had been written. It was entirely because of that cancelled performance the previous year that Harty and Willie reluctantly agreed to perform just the three movements that had by then been completed, rather than risk the bad impression a further postponement might have created. However, it is this that produced the impression which, alas, still persists even to the present day that it was the Finale that caused the long delay in completing the work. It was in fact the slow movement — the third — that really held him up for so long. This cannot be stressed too often; and it is because I know so much about its inner history that I want to put on record the true facts once and for all.

I am not all that sure about the exact date, or even the year, but I think it must have been fairly soon after the first performance of *Belshazzar* in October 1931 that Willie started to work on or at least started to think about The Symphony. The first two movements were written fairly quickly, for Willie, in Ascona and he played them to me on his return to London soon afterwards. I don't think he altered the Scherzo at all, but a few alterations were made in the first movement, one or two small cuts, and largely at my suggestion, a re-arrangement of one passage. It did not involve any alterations of the actual music, as it was merely a question of a re-adjustment of keys and key-relationships in one particular section. But after that he stuck — and the real crunch came with his inability to get started on the slow movement.

Before the Symphony the pattern with each work had been roughly the same. Nothing was shown to his friends until it had reached a fairly advanced stage in short score, and although later he might on second thoughts and sometimes on the advice of his friends — make certain alterations and adjustments, the work usually remained in all essentials as he had at first conceived it. But with this slow movement it was quite different, and it seemed to me a strong indication of how desperate he felt about getting it started at all that he came to me more than once just to discuss and try out nebulous ideas long before anything had been put down on paper. Various ideas were tried out, discussed and as quickly rejected, but always he kept recurring to a little phrase, sounding extraordinarily vague and amorphous as he played it, which finally, after months of uncertainty, he decided to use as the opening of the movement. It has since transpired many years later that he originally thought of this phrase as much faster, and as the opening subject for the first movement, and it was only the gradual substitution of a much slower tempo that brought to the surface its latent sadness that makes it such a wonderful beginning to this poignant tragic piece of music.

Once a start had been made the movement was completed in short score fairly quickly, and soon he asked if he could come and play it to me. But that is by no means the end of the story.



At first it was a much longer movement, and contained an extended middle section recalling the malevolent mood of the Scherzo but which was not to my mind nearly so effective, partly because he had said it all before. Willie himself obviously had considerable misgivings about this section and had already discussed removing it with Cecil Gray. Cecil Gray speaks of it in his autobiography. By the time he came to me I think he had almost made up his mind, and his playing of it then and our discussion afterwards finally clinched it. There and then he marked the cut in his copy, tore out the intervening two pages and left them behind on my piano when he left!

It is always amazing to me that this movement which underwent so many changes and vicissitudes should give such an overwhelming sense of growth and inevitability. I remember him saying to me during those stagnant, unproductive months that he would like to write something like the slow movement of the Schubert C major string quintet. That sort of timeless serenity was not in Willie's make-up, but the agonised bitter-sweetness of the movement as it finally emerged, certainly was — and it seems to me that in no other work has he expressed it with greater mastery and power than in this movement.

There is something I would very much like to put on record about Willie as he was during those early years. From my student days onwards various composer friends used to play their works to me, and the most outstanding of these were of course Constant and Willie. Constant was inclined to be touchy about criticism, and one had to choose one's words very carefully when making a suggestion. With Willie it was quite different. One could say exactly what one thought without the slightest danger of his being hurt or upset. 'Willie, that's absolutely terrible, you must cut it out and think of something better' would be taken in exactly the same spirit as 'O Willie, that's marvellous, you mustn't change a note'.

I think it is important to stress this in view of the iron mask of arrogance, cynicism and general intractability he took refuge behind in some of his public utterances in the last years.

Although it was the slow movement that held up the completion of the Symphony for so long, there were delays in the last movement too, notably before the beginning of the Fugue. But I am convinced that basically the last movement came much more easily, and that the opening and the glorious coda were sketched in his mind at a very early stage.

The end of the work is wonderfully joyous and triumphant, and yet there is considerable depth and poignancy as well — that quality which for me is the true Willie and came from the deepest and most fundamental of his many gifts.

As I said at the beginning, all this happened a very long time ago. After he decided to become a voluntary exile and to settle permanently on Ischia over thirty years ago, I saw him less and less frequently. Occasionally on one of his rare visits to London, or in answer to a letter, the old friendship would flicker spasmodically to life again, but for most of the time there was little communication between us. But with the news of his death in March of last year, all these hidden memories of the past rose to the surface of my



mind with extraordinary vividness and intensity. I realised how deeply they were engraved deep down in my subconscious, and what an integral part of my life they had been.

In all art, and with almost all artists, the strange discrepancy — and sometimes seemingly total lack of explanation — between the individual artist and his work is one of those external riddles that I suppose can never be solved. But my close friendship with Willie during those wonderfully productive early years seemed to lift ever so slightly a small corner of the curtain, and to make me understand a little the links between the rather strange, shy, wordless, somewhat aloof young man from Oldham and those four glorious works of his early years. The wit and spontaneous fun of *Façade* no less than the joys and sorrows, splendours and miseries of the *Viola Concerto*, *Belshazzar's Feast* and, finest of all in my opinion, the *Symphony*.

ANGUS MORRISON

### ELGAR: Some Personal Recollections

It was pointed out to me quite recently that there are now only a few practising musicians alive today who would have known Edward Elgar intimately, as a person and professionally; and that I am one of those 'few'. On thinking it over I realise that this is indeed true; and because of this I have agreed to put into writing some of my memories of Elgar which might well be known only to myself.

I must first explain that the period which I can cover is from about 1910 to 1934 (when Elgar died). As a chorister at Gloucester Cathedral, when Sir Herbert Brewer was organist, I sang in the Three Choirs Festival Chorus, as did about 20 other choristers, and therefore took part in the Elgar oratorios with Sir Edward conducting. When my voice broke I went immediately into the organloft, as an articled pupil to Brewer. I was soon playing for the Festival Chorus rehearsals, including those which Elgar conducted. I have one very happy memory, when after playing for a *Gerontius* rehearsal, Elgar came across to the piano to shake my hand and to nod his thanks. I think I may claim that our acquaintance grew into a firm friendship, and he must have known how much I loved and admired his music. After my two years in the Army I returned to my work as Assistant Organist at the Cathedral and inevitably renewed my musical and personal association with Elgar. When, after four years in London and two in America, I returned to Gloucester (in 1928) as Cathedral Organist, I met Elgar as a colleague conductor, at the Three Choirs Festivals, and from then onwards as an intimate friend — a privilege which was of course shared domestically by my wife, Alice.

It is very appropriate that this 50th Anniversary year should see the publication of two important books on Elgar: *Edward Elgar: A Creative Life* by Jerrold Northrop Moore, and *The Elgar — Atkins Friendship* by Wulstan Atkins. Previously we relied on Michael Kennedy's excellent *Portrait of Elgar*, in which there is (in my opinion and personal experience) rather too much stress laid on the dark and unhappy periods in Elgar's life.



In Wulstan Atkins's book, to quote Bayan Northcott in a *Sunday Telegraph* review, 'it is good to discover that, after his wife's death and his own creative eclipse, Elgar was often as boisterous and life-loving as ever'. It was this happy side that I remember, especially during Three Choirs Festival weeks which I am sure he enjoyed both musically and socially.

I have often been asked what he was like as a conductor. The answer is very simple. His beat was absolutely clear, and quite orthodox — no wild gestures. He expected the Chorus to be on the same musical level as the orchestra, and he did not consider it his business to give them all their entries or in any way to spoon-feed them. Fundamentally his concern was with the music rather than with the performers. His printed scores were so meticulously marked as to expression, dynamics, tempi etc. that all that was necessary was for you to follow his detailed instructions with the fullest care. He could get very annoyed, inwardly, when this was not done. Equally, when it *was* done and things were going well, his face would light up with pleasure and there would be that twinkle in his eyes which (as far as my experience went) was characteristic of him and of him only.

He was a very shy person, and some people misinterpreted this as being stand-offish and unsociable. When he was not conducting a rehearsal, he would be found behind the scenes, either under the platform or at the side of it, behind the screen, and therefore invisible to the general public. I never saw him sitting in the Nave with the general public, which incidentally was where you would always find Vaughan Williams and other composers. Elgar was especially happy chatting with members of the L.S.O., most of whom were known to him personally. The three Cathedral Organists always took the lease of a private house throughout Festival week, and the wives performed the Herculean task of running house parties. Elgar would be a frequent visitor, tho' he didn't 'live-in'; and on one of such visits he told my wife and myself, Billy Reed and a few others, of a curious incident in his life which is certainly not generally known. He had had a fish supper with his parents and later in the evening he took a stroll round the Cathedral. He was very surprised to have the sensation of being able, at will, to float up to the top of the Tower and examine the architectural details at close quarters. He decided that he must go and tell his doctor friend. He remembered reaching the house, and the next he remembered was waking on the floor of the doctor's Surgery and finding the doctor working on him with a stomach pump. He had had an acute attack of ptomaine poisoning, which, but for the doctor's quick treatment, might have proved fatal.

He was almost like a schoolboy in his sense of humour, which often took the form of practical jokes, such as mixing up the names on the bedroom doors at a house party. Equally, he enjoyed playing on words — as his many letters shew — and his friendly comment after my first Festival, 'What was at first assumption in now a certainty', is typical. He must have subconsciously copied Shakespeare, whose works he knew well.

I realise that when I first became acquainted with Elgar and his music his reputation as a composer was already fully established. His early struggles and almost total neglect make sorry reading. I have as yet glanced only briefly at *The Elgar — Atkins Friendship* book, but it is very evident just



how much Elgar must have valued this musical life-line with Ivor Atkins, whose love for Elgar's music was instantaneous and never-ending. Recognition of this fact and of its importance is long overdue, and Wulstan's tribute to his father is therefore all the more welcome. By comparison one need only think of how different life was for young composers such as Vaughan Williams and Holst, who could meet daily, if desired, to discuss each other's work and to attend each other's performances. Fortunately no amount of neglect could stifle Elgar's inspiration — as the old saying has it 'Genius will out'. But I never cease to marvel how Elgar could continue to write masterpieces such as *Gerontius* and the *Enigma Variations* in spite of all the frustrations which he suffered in those formative years. A lesser man would have given up the struggle.

HERBERT SUMSION

## ELGAR EXPERIENCE

One fine autumnal afternoon in late September 1976 I was returning by car from school, through a very beautiful tree lined and shaded road running from the village of Wadborough to Drakes Broughton. (It will be remembered that at the age of 21 years Elgar wrote a hymn tune that he called by the latter name). On approaching the centre of the woods where the lane turns a corner and runs over a little stream. I was suddenly and inexplicably conscious of the presence of Elgar. There was no physical manifestation, just this very compelling feeling of a presence. The effect lasted for perhaps half a minute, and disappeared so completely that I promptly forgot about it, and may never have remembered it were it not for the fact that a week or so later, on a similarly beautiful afternoon at exactly the same place in the road, I was once more conscious of the overpowering presence of the composer. On arriving home I mentioned the circumstance to my wife.

A week or two previous to either of the two instances of Elgar's presence I had ordered from the library a book called *The best of me* by Basil Maine. I had been told that there was a chapter entitled 'Elgariana' that I wished to read. I waited for many weeks for the book to arrive, and eventually collected it a few days before Christmas.

You may imagine my feelings when I read the following passage from the book (page 200):

'Elgar was never happier than when he was in his own part of the country ... Along many of the roads I believe he could have walked, sleeping, without losing his way. Sometimes in fancy he liked to think of himself in the years after his death moving leisurely along those green ways ... There is one road in particular to which he intended to return, a secluded stretch of about a quarter of a mile, which even on a summer's noon is darkened by tall trees, so that shadow and silence are one in their depth. It is not far from Drakes Broughton. He was taking me for a motor ride one day, and when we came to this stretch of road he told me of his intention as though he were convinced he would be able to carry it out'

He did. From a letter to Schuster from Elgar, Dec. 30th 1924, Napleton Grange, Kempsey: '... I find I have driven 1500 miles about this dear old country in about six weeks ...'

RODNEY BALDWIN





IMOGEN HOLST and HERBERT HOWELLS  
before unveiling the tablet on HOLST's Barnes house



## MEMORIES OF HOLST'S MUSIC IN BARNES AND HAMMERSMITH

An excellent exposition on modern music was once written by Constant Lambert, entitled *Music Ho!* Indeed, if one follows this hunting cry 'Ho' into the pages of Grove one will soon encounter the names Gustav Holst, Imogen Holst and Herbert Howells, great musical spirits that are very much alive in the hearts of musicians everywhere and particularly to countless close friends. Not least amongst these are the many residents of the Barnes and Hammersmith Thames Riverside who will recall happy memories with affection and honour. Two special events, organised by members of the Barnes Music Club just about a score of years ago, witnessed a particular culmination of this devotion.

The first of these took place in 1964 on 5 and 7 November at the Kitson Hall, Barnes, when Imogen Holst conducted performances of her father's operas, *Savitri* and *At the Boar's Head*. The productions were by Frederick Wilkinson, who had been a very close friend of the composer, and the casts were as follows. In the first work, Barbara Elsey (*Savitri*), Bernard Dickerson (*Satyavan*), William Elvin (*Death*) and the ladies of the Purcell Singers, the hidden chorus. *At the Boar's Head* again featured Bernard Dickerson and William Elvin (respectively *Peto* and *Gadshill*), and the trio of Falstaff's rabble was made up by Michael Rippon, who sang *Bardolph*. Carolyn Maia and Margaret Lindsay took the roles of *Dame Quickly* (the *Hostess*) and *Doll Tearsheet*; Eric Vietheer, *Poins*; David Clyde, *Pistol*; with Geoffrey Coleby and Clive Waring as his companions. The role of *Prince Hal* was sung by Philip Langridge, and the present writer sang *Falstaff*. The piano continuo was taken by Lucy Reynolds, and the Jacques Orchestra, led by Ivor McMahon, played. Composed in 1924, the opera had been given a first performance in 1925 conducted by Malcolm Sargent, and this 1964 production was the first revival. It has since been broadcast featuring a number of singers from the Barnes production.

A year previously (25 April 1963) witnessed the revival of yet another Holst opera at the Kitson Hall, *The Tale of the Wandering Scholar* (libretto by Clifford Bax), with *Savitri* as a curtain-raiser. The operas were again produced by Frederick Wilkinson, who had originally directed the *Wandering Scholar* for a first performance in Liverpool on 31 January 1934, whilst the work was yet in manuscript form, so that producer and composer could discuss the dramatic problems. It was finally performed in Holst's absence while he awaited a major surgical operation in London. The 1963 performance were conducted by Ronald Peck with an orchestra led by Frances Mason, and the casts were as follows. In *Savitri*: Carolyn Maia (*Savitri*), Philip Langridge (*Satyavan*) and Robin Fairhurst (*Death*). The hidden, off-stage, or rather on this occasion the under-the-stage chorus, was sung by girls from St. Paul's School where, in the early years of this century, Holst was the much-loved director of music. In *The Tale of the Wandering Scholar*: Michael Rippon (*The Husband*), Barbara Lane (*The Wife*), Philip Langridge (*The Scholar*) and Donald Francke (*Father Philip*). The programme was completed by performances of part-songs and canons for ladies' voices given by a contingent of the Purcell



Singers under the direction of Imogen Holst. These have been rarely heard, and it was fitting that they should be aired twice over, for in the afternoon of that sunny April day they were sung at another happy gathering of Holst devotees, namely the unveiling of a plaque, placed on the wall of No. 10, The Terrace, Barnes. This was to commemorate the residence there of Gustav Holst during the years 1908 to 1913, after leaving Grena Road, Richmond, where Imogen was born, and before moving on to live in Barons Court. It appears that Holst used to commute to St. Paul's Girls School on a bicycle, and this would explain the gradual shrinking of his dwelling orbit!

Amongst those immediately responsible for organising the Holst Plaque project were Connie Hewlett and Irene Swann, a former pupil of Holst and close friend of the composer, and the indefatigable Frederick Wilkinson. The unveiling of the plaque was by Herbert Howells, another well-loved music director of St. Paul's Girls School and resident of Barnes, in the presence of Imogen Holst, Sir Robert Mayer and many other friends. In his speech, Dr. Howells said: 'That which I shall presently do will be done in your name and in your actual presence. But equally it shall be done for a great company unseen, but sharing our own deep satisfaction in today's function which is the unveiling of a plaque in the honoured and affectionate memory of Gustav Holst. We would wish this plaque to be a constant reminder that here, in our midst, this illustrious composer and most rare man once lived and worked to the certain enrichment of our musical lives and to the greater glory of our national heritage'.

These words would well serve to speak of two others now in that great company of the unseen but ever present, namely Imogen Holst and Herbert Howells himself. In *The Planet, Saturn, Bringer of Old Age* (incidentally Holst's favourite), the climax seems to describe the forceful dissolution of Time into Eternity. As these events recede into the past they too seem to leave the pulsed temporal path and grow into an eternal vividness.

DONALD FRANCKE

#### FROM A DESTROYED AUTOBIOGRAPHY (Part IV)

To make some extra money I did various odd jobs, sent occasionally by the College. Of these, the worst was taking down music, the composers of which played it on the piano but couldn't write music themselves. This was unspeakably unpleasant work; though they knew nothing about music, you were not allowed to correct their mistakes or even point them out; their inspiration had to remain intact, as it came from the Muse herself. Better than this, and you got well paid for it without argument, was playing the piano in the cinema, to which jobs the College did not send me, nor, had they known of them, would they have allowed me to accept. The silent films of those days called for musical accompaniment and even illustration of the action on the screen, and for these there were special procedures, already traditional. At the sight of a battleship the pianist broke into 'A life on the ocean wave'; the villain was pursued by the hero, both on horseback.



to Mendelssohn's *Ruy Blas* Overture, the tempo accelerating in the heat of the chase, to help the audience realise what they were supposed to be looking at. When Charlie Chaplin got a custard pie in the eye the pianist had to bang both forearms with all his might on the keyboard, to make a short discord to heighten the dramatic effect. When he fell downstairs, a simple glissando from top to bottom of the piano contained all the emotion felt by Charlie at that moment though not shown on his face.

In the Drama you had a freer hand, and of course this was my undoing. You had to keep your eyes, head bent backwards, on the film under which you were sitting, and change the mood of the music to suit what was going on, but by judiciously changing the tempo and interpretation of a piece you could make it fit anything. At last, when I had risen to the best job of its kind in London, the Marble Arch Pavilion, with the incredibly huge salary of five pounds a week, wonderful in the holidays, the inevitable happened. I forgot to keep my eye on the film above me, and therefore did not notice that the Drama had ended and the Comic was well under way. So I regret to say that Charlie received the custard pie to the strains of a Beethoven Sonata, and I was fired.

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Of the brilliant musicians produced by the RCM the greatest was Ralph Vaughan Williams. But there was one who surpassed all others, and whose disappearance from life at an early age is one of the greatest blows British Music has ever suffered. The life of Ivor Gurney is one of the most pathetic examples of what this world of ours does to men of genius; how it overburdens them with want and care, and wounds them in their most vulnerable spot, in their soul; through neglect and want they decay physically and die, often leaving half their work undone: Schubert thirty-one, Mozart thirty-five, Chopin and Weber not quite forty, when their disillusioned souls and tired bodies had to give up the struggle. But at least they in their short lives enriched the world and left it an undying legacy of beauty. Ivor Gurney achieved nothing: he gave nothing but promise of greatness. A simple country boy, he held a scholarship to the RCM for a short time, joined the Army in 1914 and was in France at the front during the whole war. When he returned in 1919, anxious to work and learn, his brain began to show signs of derangement and, growing worse and worse, he was put in an asylum where he died in 1937, insane.

The fragments of work that Gurney left behind are immature. Never having had time to learn the rules of his art, and not living long enough to evolve rules for himself, his invention was far in advance of his technical skill, so that he was unable to express himself. But in everything he did, however imperfect, was that gleam of beauty that springs only from genius. Even the few small poems that he wrote had the mark on them of one who had seen divine glory, like the bush, burning but unconsumed, in which Moses saw God.

I had heard a great deal about Gurney from the boys in the College, especially from Herbert Howells, also a native of Gloucestershire and his friend. I saw him first in 1919, after he had been demobilised. When we first met we began to talk as though we had known one another all our lives and



although I saw him only a few times afterwards, there was a natural, spontaneous sympathy between us, such as exists rarely in life where we are nearly all at cross-purposes with one another. Gurney was not a young man of prepossessing appearance. He was unkempt and untidy, and though his eyes were alert they gave the impression that in spirit he was thousands of miles away. The thick spectacles that he wore made many people say that he looked like Schubert, but although he resembled him in spirit, his face bore only a slight likeness to Schubert's, a certain similarity in the forehead and between the eyes. Schubert was fatter and had a quieter expression; his knowledge was infinitely greater and in consequence, though naturally diffident, he was more sure of himself. Gurney always looked as though he were seeking something. He seemed to be unconscious of his own existence as a man, living entirely in the spirit, shut off from the world and unconscious of his surroundings. This inability to come down to earth of his own volition was the first symptom of his disordered brain. It was already strongly marked when I first met him, and I do not think anything could have been done to restore his mental balance. The damage had already been done, and although Howells and other devoted friends in the College did what they could do to help him, he was lost; it was not enough, and it came too late.

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The Director in those days was Sir Hubert Parry, Bt. People used to say of Sir Hubert that he looked like a country squire, and indeed in appearance and joviality of manner he did resemble Sir Roger de Coverley as one imagines him. Yet there were depths in him unknown to that benevolent dancer round the maypole and distributor of Christmas Comforts to the aged poor. Parry's knowledge of music and all its by-roads was amazing. Not only did he know every note written by Bach and his entire family from grandparents to grandchildren, he knew too all the work of his precursors and his contemporaries, and always emphasised their importance and their misfortune in having been so completely overshadowed by the great Johann Sebastian. In Handel's music his knowledge was as great, and he could tell you the source of every phrase which Handel had begged, borrowed or stolen from some obscure composer. As Handel was very fond of helping himself to other people's melodies this knowledge necessitated an enormous amount of research on Sir Hubert's part. His lectures on the History of Music, especially on Bach and Handel, their precursors and contemporaries, were extremely interesting, though I could never bring myself to agree that there was one composer, whether forerunner or contemporary, whose work was indistinguishable from J.S. Bach's, let alone the two or three for whom he claimed an almost equal glory.

At the end of the Summer Term in 1917 Sir Hubert offered a prize for the best essay on J. S. Bach written during the holidays by any of those who had attended his lectures that year. The prize was *Grove's Dictionary*, something which we all longed for, yet few indeed of his best pupils, always the poorest, could hope to buy, and with great enthusiasm we all went for our holidays determined to win the prize.



Parry's great passion in life besides Bach was Milton. The lives of these two men, whose works belong to the greatest glory achieved by man, in spite of outward appearances ran on almost parallel lines. Both were forced by circumstances to waste their precious hours on 'lowliest duties'; both had the same personal sorrows and domestic troubles. And both were blind in their later years. Both bore their affliction bravely so that both could 'see and tell of things invisible to mortal sight'. It is not strange therefore that there is a spiritual resemblance between them and that he who loves Bach must love Milton too. All this and much more, the result of very intensive study of Bach's works, I put into my essay. I wrote it from the heart, hoping that my words would prove worthy of so great a subject.

At his first lecture after the holidays Sir Hubert discussed various essays he had received, even reading one or two or them aloud. I sighed, thinking I was decidedly out of the competition, when he went on to say that one essay by Margaret Hayes surpassed the others in content and in literary style, and read it through from beginning to end. But, he said, since the prize was given for merit and not for brilliance, he had awarded the prize to Miss Somebody Else, a young lady whom most of us scarcely knew. 'Brilliance' I said to myself, thinking of the days of study I had spent. And I had to laugh, in spite of my sadness.

The last time I heard Sir Hubert speak was on the first day of the summer term of the year 1918, and he was addressing the assembled pupils in the concert hall, according to his custom. He spoke of the war, and by his almost halting words I could see that he was greatly troubled. Then he quoted the words of Milton 'They also serve who only stand and wait' and said what bitter words they were. And it seemed to me that he had a broken heart and that the War was an even greater tragedy to the old, who saw in it the destruction of the ideals for which they had lived, than to the young for whom it meant the annihilation of their high hopes, perhaps their lives. Very shortly after Sir Hubert died, and was buried in St. Paul's Cathedral. At his funeral in St. Paul's Cathedral in October 1918 every musician, every choir, choral society, every musical body in London was present, and when the organ and choir and the whole congregation broke out into *Jerusalem* the effect was electrifying, unforgettable. Hardly ever heard before, Parry's music on Blake's words was from that moment taken by the British people as their own, part of their national heritage. *Jerusalem* was a worthy offering of a great man to his country; it was a worthy monument to a great Englishman.

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The unending strife between me and Mrs Bindon reached such a pitch in about my fourth year in the College that I nearly got turned out. Being almost the only girl pupil of Stanford I couldn't help speaking to the boys, I could hardly avoid it if I tried. Mrs Bindon, not liking this at all, scarcely let me out of her sight and kept me well watched. On one occasion somebody produced a brilliant new composition which all of us were anxious to hear. It was entitled *Chips* and supposed to be the very last word in Art. A meeting was arranged, and all Stanford's pupils, about ten of them, came to hear this great work which the composer was going to play to them, and



so that I might be present too without any unpleasantness from Mrs Bindon the boys decided to play the work upstairs in one of the attics where they practised the organ and where there was also a piano. I had never even been up there before, and it certainly was a good hiding place, and so sure were we all that we should not be discovered that before we had got very far with *Chips* I emerged from the corner where the boys had put me out of sight of anybody looking through the door with its inevitable glass panel. We had a great deal of fun with *Chips* and were all laughing and enjoying ourselves when the door opened and in walked Mrs Bindon. 'What are you doing here?' she asked. 'It's all right, Mrs Bindon,' said one of the boys, 'We were only playing *Chips*.' She began her usual speech about the impropriety of a young girl being alone in the room with men and all at once I lost my patience. 'Mrs Bindon,' I said to her, 'what do you think I'm going to do with them. Do you think I'm going to seduce them all?' This remark was too much for Mrs Bindon's delicacy. She went out of the room closing the door behind her. Our party, of course, broke up. *Chips* had to be abandoned. Innocence had been turned into potential vice by a wave of Mrs Bindon's magic wand. And we were not children. They were all grown men and the composer of *Chips*, Arthur Bliss, was not yet demobilised and still in uniform.

The incident, of course, was not closed; there and then, Mrs Bindon went to the Director and getting slightly mixed up told him that she had found me with ten young men in the organ attic eating fried fish and chips. How the idea of fried fish and chips got into the head of such a respectable lady, I don't know. One would have thought her to be unaware of the existence of such vulgar things. She went on to complain that I had said something which she couldn't even repeat because it was too indecent. At her insistence the matter was brought up before the next meeting of the Board. I heard all about it from a girl protégée of one of the outside members of the Board, a great lawyer. According to the story that he told her, Mrs Bindon made a long speech to the Board about my bad conduct and immoral behaviour and above all the indecent words I had used to her. 'What did she say?' asked one of the Board. But Mrs Bindon couldn't tell him. With many blushes she said it really was not fit to repeat. 'But you can't expect us to turn the girl out if you don't even tell us what she said,' remarked another. Rather than see me getting away with it Mrs Bindon swallowed her modesty and with many hesitations and stutterings told them I had asked her if she thought that I was going to seduce all the ten boys. There was a roar of laughter at this, and she was told that the best thing she could do was to leave me alone. After that I had a certain amount of peace allowed me by Mrs Bindon.

During one of my last terms I played at a College concert. When I had finished Mrs Bindon came and spoke to me. She was full of praises and stood there shaking her head and repeating that she was most surprised. Her surprise indeed was so great that she seemed unable to get over it, and there she stood shaking her head as though she couldn't understand it at all, saying nothing for a long time. Then at last she said something to the effect that had she known I had so much talent she would not have been so



hard on me. I was touched by these words but couldn't help wondering what she meant by them. Moreover, I couldn't help thinking to myself, all this was very nice but it didn't undo all the damage she had done me. All the same, knowing too what such an admission must have cost her, suddenly I felt very sorry for her and kissed her, and we were good friends ever after.

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November 11th, 1918, Armistice Day, the day we had all longed for! One of humanity's greatest days of rejoicing and thanksgiving. Now, instead of bombs, music of which we had never before been able to hear, of whose existence we had known nothing, fell from the skies.

After Sir Hubert's death, Sir Hugh Allen was appointed Director. Although his equal in learning, Sir Hugh was completely unlike Parry in everything else, and it was not long before changes began to appear in the College, although they were not felt at once. Mrs Bindon retired and was succeeded by a lady of great sympathy and understanding which was, in my opinion, an enormous stride in the right direction.

Another equally felicitous step was taken with the appointment of Adrian Boult as Professor of Orchestral Conducting. His appearance in the College created a revolution, for in addition to many other things he was young, being under thirty at the time. The many other things included all possible virtues, unending patience, kindness and generosity towards his pupils. To make a mistake was not to him a crime; he would point it out to you without rubbing it in unnecessarily, leaving it to you to correct it and trusting you not to do it again if you could help it. On top of all this, he had one supreme quality — enthusiasm. He loved music, put his heart into it, and was not ashamed to show it.

Jointly with Adrian's conducting class went one for orchestral score-reading in which we worked in pairs, playing symphonies and other works on two pianos, one taking the strings and the other the woodwind and brass. At a signal from him we would change over, thereby acquiring a complete knowledge of score-reading with all the intricacies of the various transposing instruments, as well as of the strings.

In 1919, already in the Era of Peace, there were two events of great importance to us and our musical education. The first was the reappearance of Diaghilev's Russian Ballet. I had already seen it just before the War in 1914 when, alas, Nijinsky was no longer there. Now, even without him still, they came in all their glory, with Adrian Boult as their conductor. Delighted with being able to show us how the Ballet worked, Adrian always took a few of us to rehearsals. To me it was one of the greatest lessons of my life to watch the dedication of each member, how each one strove to attain perfection.

Almost the first day I went there with Adrian, a beautiful girl was in the centre of the stage studying a part with Diaghilev, the others standing at the sides. Everything she did was perfect to him except the movement of her hands, and at least thirty times she repeated the movements till they were right. I never before saw such wonderful patience, such determination to satisfy him. Diaghilev stood in the stalls, and when he shouted to her she



listened and tried again. I thought she must be a young member of the Ballet, but no, it was the divine Karsavina herself. Watching her I learned something I never forgot, that great perfection in art demands great humility of spirit.

On a similar occasion when they were both working with intense concentration, a little child ran across the stage to Karsavina. She picked up the child, kissed it and spoke to it, while Diaghilev, usually the most impatient of men who would turn every non-performer out of the theatre at rehearsals for the least sound or disturbance, sat down and watched them with a benevolent smile. When the child had run back to the wings he jumped up and they started again.

All the principal members of the Ballet were brilliant: Czernicheva; the Poles Idzikovski and Woizikovski; Lopokova, who married John Maynard Keynes; Massine; each was superlative, there were no stars among them for they danced as one.

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In 1919 an event took place in London unique in the History of Music. As a thankoffering to the British people for their moral support in the Great War when the Czech people had declared their independence from Austria as a free sovereign state, the new Czechoslovak government organised a Festival of Music to which it sent its greatest musicians. The Czech Philharmonic Orchestra with its conductor, Karel Kovařovic; the two men's Teachers' Choirs, of Prague and Moravia; Jaroslav Kocian the violinist, who was overshadowed by Jan Kubelik, though his equal as an artist: Emmy Destinnová, the great unforgettable Destinn, the pianists Jan Heřmann and Václav Stěpán. Above all the world famous Czech (Bohemian) String Quartet (Ceské Kvarteto): Karel Hoffman; Josef Suk (the son-in-law of Dvořák), Jiří Herold and Ladislav Zelenka. The music too was only of Czechoslovak composers; not of Smetana and Dvořák alone, whose works were well known in England, but of the contemporary Josef Suk, Novák, Fibich, Ostričil, Foerster and the earlier Křížkovský. Strangely enough, the works of Leoš Janáček were little known in those days and represented at this festival only by choral works written by him for the Moravian Teachers' Choir, which caused a sensation among the listeners, who had never heard anything quite like his revolutionary song of the Silesian coalminers called *70,000* to the words of Petr Bezruč.

With what joy did Fanny Davies and I greet this Festival. When Fanny met the Ceské Kvarteto after so many years it was as though she was born again, it was as though Joachim and his quartet, with whom she had played so much in her youth, had come back to life. Chamber music concerts were arranged and Fanny threw herself into playing with these superlative musicians, giving joy to her friends who had thought never to hear such music again.

The whole Festival was an unparalleled success. People flocked to the concerts from every part of the British Isles, many being unable to get tickets as they were all sold out. The enthusiasm was tremendous; none of my generation had ever heard such violin playing as that of the Quartet and of the Czech Philharmonic (all the players pupils of Ondříček or Sevcík).



When these played the big soaring melody in Smetana's *Vltava* the whole audience listened spellbound. So it was with Destinn, Kocian, and everything else.

Never had these great artists sung and played as they did then. They were inspired; they were rejoicing, thanking God. Now they had something to sing and play for, their own country, Czechoslovakia.

The Festival had been organised by Vladimír Nosek, then Secretary of the new Czechoslovak Legation in London. An excellent musician himself, a good cellist (a pupil of the Czech Professor Vaška), with an encyclopaedic knowledge of opera and chamber music, he had himself gone to Prague in 1919 to make preparations with his government for the concerts, and to speak to all the musicians involved. Born in 1895, he had come to England in 1913 to perfect his English before entering a university, but on the outbreak of war was imprisoned and interned as an Austrian subject, Bohemia and Moravia being then still part of the Austrian Empire. Released from internment in 1915, he joined Thomas G. Masaryk, a member of the Austrian Reichsrath and Professor of Philosophy at the University of Vienna, then of Prague, who with his daughter Olga had escaped from Prague via Switzerland to England to begin in the West his great work for the liberation of the Czech (Bohemian and Moravian) people from Austria, and their brothers the Slovaks from Hungary. This great work culminated in the establishment of the sovereign state of Czechoslovakia on October 28th, 1918 with Masaryk its first President.

In April 1920 I married Vladimír and thus I said goodbye to the College and to my parents and my home, and went forth with him to a new life in a new world.

MARGARET NOSEK

### **B.Mus. Honours 1984**

Class II.1 DAVID BRAY, SARAH BROWN

Class II.2 BELINDA GORDON, ROGER HUMPHREY, CHRISTOPHER POFFLEY, DAVID POLLOCK, ANDREW SHENTON

Class III ANGUS MACILWRAITH

Bernard Stevens and Cyril Rootham Prize DAVID BRAY

Bernard Stevens Memorial Prize TIMOTHY MURRAY

### **GRSM Honours 1984**

Class I JONATHAN HOLLAND

Class II.1 PETER BAILEY, KATHRYN BENNETT, STEPHEN BELL, DAVID GOWLAND, ERI KONII, ANDREW PEARCE, LAURIE STRAS

Class II.2 SIAN BRACE, DAVID BRIDGES, CHRISTOPHER GAYFORD, SARAH GODFREY, EDWARD HESSION, LINDA HOBBS, LYNDIA MAYLE, HILARY MOON, ANTONIA OGONOVSKY, JOHN POTTS, CARLA ZAPPALA

Class III CHRISTINE CHAPMAN, PAUL HARRIS, SIAN RANNER

Pass PAUL GAYNOR

Raymond Ffennell Prizes JONATHAN HOLLAND, ANDREW PEARCE

Colles Prizes LAURIE STRAS, KATHRYN BENNETT

Margaret Pagon Jardine Prize SARA BROWN, KATHRYN BENNETT

Performers' Course History Project Prize 1. CHRISTOPHER FIDLER 2. ANDREW LANGLEY.



## **Performers' Course Diplomas 1984**

**Class I** THOMAS BLACH, HELEN CHOI, JUDITH EVANS, PHILIPPA IBBOTSON, ALVIN MOISEY, NICHOLAS UNWIN

**Class II.1** WILLIAM BREWER, JAMES BROWN, NICHOLAS CAPALDI, JENNIFER CLARKSON, PETER COLLYER, CAROLINE DEARNLEY, MARK DENMAN, LOIS GELDARD, JAMES GHIGI, DAVID HOCKINGS, KATHERINE JAMES, MICHAEL JONES, PATRICK KIERNAN, DAVID McCLENAGHAN, MELANIE MARSHALL, STEPHEN MASON, ALEJANDRO NUNEZ, NEIL PERCY, BJORN PETERSEN, LUCY REID, VIVIENNE SAGE, RUSSELL THACKERAY, STEPHEN WEST.

**Class II.2** HELEN ANDERSON, TIMOTHY ANDREW, LAURETTA BLOOMER, PAUL CAMERON, TZE-LAW CHAN, ELIZABETH CHARD, DEBORAH CRANE, PETRA DARGAN, JAMES DOHERTY, MALCOLM GUNNINGHAM, DOMINIC HACKETT, KEVIN HILL, SARAH HOMER, ADAM HUNTER, ROBERT IRVINE, MARK JOHNSON, STEVEN KINGHAM, LAURA NEWTON, JUDITH NOCKOLDS, ALISON ROZARIO, GRAHAM SMITH, MICHAEL SMITH, HILARY STORER, STEPHEN TOPPING, LUIS TORO-MARTINEZ, MICHAEL TWISSE, KAREN WARRENER, CHRISTOPHER WHITE, CHRISTOPHER WOOLMER.

**Class III.** SUSAN BRISCOE, HELEN BROWN, ROSS CAMPBELL, JACQUELINE COOPER, VERNON DEAN, PHILIP DODDRIDGE, ANDREW FIELD, STEPHEN FINCH, DANIEL FRIEDMAN, DONALD GLASS, ROSANNE GOSLING, REBEKKA GRUNDMANN, MELANIE HAGGARD, MATTHEW HART-DYKE, JOSEPH HASSAN, STEPHEN HOLLAMBY, DELINNE ISAACS, SIMON JOHNSON, NEIL JOHNSTONE, MARY KAUKAS, CLIFFORD LOWRY, FRANCESCA LUBENKO, JULIA McDONOUGH, SIMON MCGREGOR, PAUL MAHER, CAROL MARLEYN, DENISE MARLEYN, NORIKO MOROI, RICHARD PHILLIPS, SARAH POOLE, DAVID PRYCE, RAISSA RIBEIRO, JOANNA WALLIS, JON WILLIAMS, BERNADETTE YEOH.

**Pass** SUSAN BROWN

### **Prizes and Awards**

#### **Spring Term 1984**

**Joy Scott Prize** HSING-CHWEN HSIN

**Vivian Hamilton Prize** SIMON CONNING

**Ellen Marie Curtis Prize** BRENDA BLEWETT, MARTIN EVANS

**Ivor James Prize** SARAH ACRES

**Helen Just Prize** not awarded

**Susan Connell Prize** STEPHEN BRYANT, JAMES HALSEY, NICHOLAS WHITING, BRIAN SCHIELE

**Clavichord Prize** MARY WU

#### **Summer Term 1984**

##### **PIANOFORTE**

###### **Grade V**

**Chappell Medal** NICHOLAS UNWIN

**Hopkinson Gold Medal and Sydney and Peggy Shimmin Prize**

IWAN LLEWELYN-JONES

**Hopkinson Silver Medal and Sydney and Peggy Shimmin Prize** AMANDA HURTON,

**Norris Prize** EVA-MARIA ALEXANDRE



#### **Grade IV**

Sydney and Peggy Shimmin Prize ELIZABETH HAYES  
Ellen Shaw Williams and Marmaduke Barton Prize MALCOLM PRITCHARD  
Margot Hamilton Prize JENNIFER CLARKSON  
Pauer Prize KEVIN COCKBURN  
Marjorie and Arnold Ziff Prize HELEN CHOI  
Phyllis Wright Prize (in honour of Armstrong Gibbs) HELEN CHOI

#### **First Year Students (not Postgraduate)**

Eric Harrison Prize and Beddington Prize PETER AUSTIN  
Herbert Sharp Prize and McEwen Prize NIGEL SCAIFE

#### **HARPSICHORD**

Geoffrey Tankard Prize MARY WU  
Lofthouse Harpsichord Continuo Prize GEOFFREY GOVIER  
Raymond Russell Prize SOPHIE YATES

#### **ORGAN**

##### **Grade V**

Walford Davies and Harold Darke Prizes CHRISTOPHER WOOLMER AND SIMON  
MCGREGOR

##### **Grade IV**

Frederick Kistner Prize MARTIN GALLERY  
Parratt Prize DAVID SWINSON  
Geoffrey Tankard Prize not awarded.

#### **First Year Students (not Postgraduate)**

Stuart Prize NEIL KELLEY  
Haigh Prize ANDREW McCREA  
Canon Bark Prize BELINDA GORDON

#### **SINGING**

##### **Grade V**

Cuthbert Smith Award and Agnes Nicholls Harty Trophy MICHELE HEDGE  
Rudvers Llewellyn Prize MARI WILLIAMS  
Henry Leslie Prize ELIZABETH CHARD  
Albani Prize (women) MELANIE MARSHALL  
Additional Prizes presented by an anonymous donor MARTIN OXENHAM,  
DELINNE ISAACS  
Kaye Wheeler Prize for the best accompanist of the Grade V Singing Competition  
DENISE PATTON

##### **Grade IV**

London Music Society Prize, Dan Price and Pownell Prizes MICHAEL SMITH  
Barbara Samuel Prize GRAEME BROADBENT  
Dorothy Silk Prize JOHN COGRAM  
Leslie Woodgate Prize and Topliss Green Prize JAMES HUTTON  
Henry Blower Prize WILLS MORGAN  
Edgar Hurman-Villar Prize ANDREW FIELD

#### **First Year Students (not Postgraduate)**

Chilver Wilson Prize MATTHEW BROOK  
Guilia Grisi Prize TRUDIE BAKER  
Mario Grisi Prize MICHAEL McGUIRE

#### **First Year Postgraduate**

Carrie Tubb Prize LORNA ANDERSON  
Lady Maud Warrender Award SARAH CONNOLLY  
Margot Hamilton Prize CHARLES DANIELS  
Dr. Saleeby Prizes JOHN SEAR and VITUS CHAN  
Muriel Kistner Prize GERALD FINLEY, NOEL MANN.  
Dorothy Smithard Prize LORNA ANDERSON



Major Van Someren Godfery Memorial Prizes MARTIN OXENHAM, MICHAEL SMITH, MELANIE MARSHALL. Accompanist Prize MALCOLM MARTINEAU  
The English Singers and Speakers' Prize and Volumes I and II of the Heritage of 20th Century British Song MELANIE MARSHALL  
Special award for a Welsh Singer in memory of Owen Bryngwyn BRIGETTE THOMAS, TRUDIE BAKER.

Clara Butt Awards JACQUELINE BARRON, CHRISTINE BEAUMONT, JANE CAMMACK. ELEANOR FORBES. ANN LIEBECK. SANDRA PORTER. FIONA ROSE

The German Language Prize MARIA BEECHEY

The Italian Language Prize NORMA RITCHIE

The French Language Prize MELANIE MARSHALL, ELIZABETH CHARD

## **OPERA**

Michael Mudie Conducting Prize not awarded

The RCM Union Prize (in memory of Phyllis Carey Foster) not awarded

Ricordi Prize (vocal score) JOHN SEAR

McCulloch Prize (opera score) ALISON CHARLTON-WEST

Luis Espinar Prize not awarded

## **VIOLIN**

### **Grade V**

Stoutzker Prize, in memory of Albert Sammons PHILIPPA IBBOTSON

W. H. Reed Prize BJORN PETERSEN

Stanley Blagrove Prize CHRISTOPHER WHITE

Isolde Menges Prize (for unaccompanied Bach) PATRICK KIERNAN

William John Pullen Memorial Prize GONZALO ACOSTA

### **Grade IV**

Howard Prize MAEVE JENKINSON

Dove Prize HELEN GRIFFITHS

Nachez Prize NICHOLAS WHITING

### **Grade III**

Isolde Menges Prize ELIZABETH WHITTAM

### **First Year Students (not Postgraduate)**

Beatrice Montgomerie Prize NICOLETTE KUO

Ricketts Prize ROBERT WHYSALL GIBBS

Dove Prize GEORGE MATTAR

Leonard Hirsch Violin Prizes for Scales NICOLETTE KUO, SUSANNA CANDLIN

Marguerita and Peter Oundjian Prize for Violin and Piano Duo ROBERT BILSON and IWAN LLEWELYN-JONES

Percy Coates Award STEPHEN BRYANT

Woltmann Award REBECCA HIRSCH

Fred Brough Orchestral Leadership Prize PHILIPPA IBBOTSON

Leonard Hirsch Prize BJORN PETERSEN

## **VIOLA**

### **Grade V**

Lesley Alexander Prize not awarded

Special Award for high commendation JAMES BROWN, BRIAN SCHIELE

### **Grade IV**

Ernest Tomlinson Prize PHILIP HEYMAN

### **First Year Students (not Postgraduate)**

Alfred Gibson Prize JOHN ROGERS

Margot Stebbing Prize PETER COLLYER

Cecil Aronowitz Memorial Prize BRIAN SCHIELE

Lionel Tertis Prize, given by Bernard Shore RUSSELL THACKERAY



## **VIOLONCELLO**

Seymour Whinyates Award (for an outstanding string player) **CAROLINE DEARNLEY**

### **Grade V**

Mrs. Will Gordon Prize **SARAH ACRES**

Stuart Knussen Prize **JAMES HALSEY**

### **Grade IV**

Lesley Alexander Prize **PETER MADAN**

Helen Just Prize **SARAH HARPER**

### **First Year Students (not Postgraduate)**

Scholefield Prize not awarded

Stern Award **ROBERT IRVINE**

## **DOUBLE BASS**

Eugene Cruft Prize **JUDITH EVANS**

Geoffrey Tankard Prize **ELIZABETH HOLLOWOOD**

## **WOODWIND**

### **Grade V**

Eve Kisch Prize (flute) **LUIS TORO-MARTINEZ**

Joy Boughton Memorial Prize (oboe) **IAN HARDWICK**

Frederick Thurston Prize (clarinet) **ESTHER GEORGIE**

Arthur Somervell Prize (bassoon) not awarded

### **Grade IV**

Geoffrey Tankard Prize **CAROL JONES**

Oliver Dawson Prize **MIRANDA ZWALF**

### **First Year Students (not Postgraduate)**

Allen John Warren Prize **KEVIN GOWLAND**

The Boosey and Hawkes Prize (for single reed playing) **PAUL MASON**

## **BRASS**

Douglas Moore Prize (orchestral horn playing) **STEPHEN BELL**

E. F. James (for a good wind player) **LUCY REID**

### **Grade V**

Frank Probyn Prize (horn) **PAUL GARDHAM**

RCM Grade V Brass Prize **MARK BENNETT**

Arthur Somervell Prize **MARTIN WILSON**

### **First Year Students (not Postgraduate)**

First Year Brass Prize **JEANETTE MURPHY**

## **WIND ENSEMBLE**

Latham Koenig Prize **BRIAN KAY, STEPHEN WEST, SUSAN EDWARDS**

## **HARP**

Elizabeth Coates Prize **ALINE BREWER, SIAO-YEN LIEN**

Jack Morrison Prize **IEUAN JONES**

## **GUITAR**

Jack Morrison Prize not awarded

Madeline Walton Prize **JESUS ALVAREZ**

## **COMPOSITION**

Major Van Someren Godfery Composition Prize **PAUL EDLIN**

Peter Morrison Prize in honour of Joseph Horovitz **TIMOTHY STEVENSON**

Cobbett and Hurlstone Chamber Music Competitions

Composer **JAVIER ALVAREZ**

Performers **ELIZABETH MAY, WILLIAMS BREWER, JUDITH EVANS, JEREMY CORNES, ALINE BREWER**

Peter Morrison Prize in honour of Dr Herbert Howells **JAVIER ALVAREZ**

Sullivan and Farrar Prizes **PAUL EDLIN**

R.O. Morris Prize **JESUS ALVAREZ**



Stanton Jefferies Prize MICHAEL HENRY

Ouseley Norman Prize for Church Music Composition not awarded

United Music Publishers Ltd. Prize JAVIER ALVAREZ

Performing Rights Society Award in memory of Sir Arthur Bliss (for Postgraduate Composition Students) CLARE BAUGHAN

### THEORY

Hecht and Allchin Prize SIMON CONNING

### CONDUCTING

Theodore Stier Prize DANIEL MEYER and ROBIN FOUNTAIN

Ricordi Prize GRANT LLEWELLYN

### SPECIAL PRIZES

Marjorie and Dorothy Whyte Memorial Prize MALCOLM GUNNINGHAM

Adami Prize for Piano Accompaniment HOWARD SOUTHERN

Ruby Hope Award in memory of George Reeves for a Piano Accompanist (Postgraduate)  
MALCOLM MARTINEAU

Percy and Dorothy Coates Prize (for piano trio) JAMES LISNEY, REBECCA HIRSCH,  
CAROLINE DEARNLEY

City Livery Music Club Section Prize MARK BEBBINGTON

Hilda Anderson Deane Prize (for furtherance of musical studies) LOIS GELDARD

Dulcie Nutting Prize (for choral work) JOHN COGRAM

Dannreuther Prize (for a piano concerto) PAUL FORD

Harry Evans Award (for a Welsh Student) IEUAN JONES

Doris Gould Memorial Prize IAN HOLMES and CHARLES MATTHEWS

Cyril Smith Recital Prize NICHOLAS UNWIN

Percy Buck Award JUDITH EVANS

Barry Manilow Prize (for an outstanding First Year Student) MARY WU

Peter Morrison Prize in memory of Sir Arthur Bliss DANIEL MEYER

The Worshipful Company of Musicians Medal HELEN CHOI

The Knights of the Round Table Centenary Prize MARI WILLIAMS

The Earl of Dalhousie Award MALCOLM MARTINEAU

Tagore Gold Medals, for most distinguished students of the year LORNA ANDERSON,  
GRANT LLEWELLYN

## Summer Term 1984 Programmes

May 3

### CHAMBER CONCERT

MOZART String Quartet in D, K.499: Ann Lawes and Vanessa Hughes *violins*, Tegwen Jones *viola*, Lindsay Martindale *cello*. SCHUBERT Sonata in C, D.812: Jennifer Clarkson and Geoffrey Govier *piano*. BARTOK First Rhapsody: Vernon Dean *violin*, Amanda Hurton *piano*.

May 10

### CHAMBER CONCERT

BONI Sonata in G: Tim Masters *oboe*, Kevin Atkin *piano*. HAYDN Piano Sonata in E flat, Hob. XVI/52: I ena Ching *piano*. FAURE Four songs: Elizabeth Chard *soprano*. Mark Dorrell *piano*. PROKOFIEV Sonata no.2: Susan Brisco *violin*, Lauretta Bloomer *piano*.

May 14

### INFORMAL CONCERT

MOZART Sonata in D: Daniel Friedman and Noriko Moroi *piano*. WOLF Three songs: Sarah Poole *soprano*, Lauretta Bloomer *piano*. DELIUS Sonata no.2: David Wyn Lloyd *viola*, Thomas Blach *piano*. MADELEINE DRING Trio; Kevin Gowland *flute*, Catherine Lowe *oboe*, Alexander Collinson *piano*.

May 14

### EARLY MUSIC DEPARTMENT

PURCELL Dido and Aeneas: Mary Hitch *Dido*, Lorna Anderson *Belinda*, Sandra Lissenden *Second Woman*, Gerald Finlay *Aeneas*, Jane Cammack *Sorceress*, Fiona Rose *First Witch*, Stephanie Allman, *Second Witch*, Alison Ling *Spirit*, Wills Morgan *Sailor*, with Chorus, RCM Baroque Orchestra, Sophie Yates and Neil Kelly *harpsichords*, Sally Civval *viola da gamba*, Richard Campbell *cello*, directed from the violin by Catherine MacKintosh, with assistance from Nigel Rogers (*choir*) and Kay Lawrence (*movement*).



May 15

**THE RCM SINFONIA**

*conductor* CHRISTOPHER ADEY

BRITTEN Four Sea Interludes, *conducted by* Daniel Meyer. FALLA Nights in the Gardens of Spain; Clara Rodriguez-Garcia *piano*. BRAHMS Symphony no.3.

May 17

**STRING ENSEMBLE**

*director* RODNEY FRIEND

MOZART Divertimento in D, K.136. BLOCH Concerto Grosso, no.2. PROKOVIEV Andante. WOLF Italian Serenade.

May 21

**INFORMAL CONCERT**

WOLF Italienische Liederbuch; Eleanor Forbes *soprano*, Mark Dorrell *piano*. MALCOLM ARNOLD Sonatina; Graham Casey *clarinet*, Masako Wada *piano*. RAVEL Gaspard de la nuit; Amanda Hurton *piano*.

May 23

**THE RCM CHORUS**

HAYDN Te Deum laudamus. REUBKE Sonata on the 94th Psalm; Neil Kelley *organ*. KODALY Missa brevis; Susan Gorton, Fiona Rose and Lorraine Rogers *sopranos*, Denis Lakey *counter-tenor*, John Cogram *tenor*, James Hutton *bass*, Neil Kelley *organ*, Michael Brewer *conductor*.

May 24

**STUDENTS' ASSOCIATION LUNCHTIME CONCERT**

KATCHATURIAN Trio and BARTOK 'Contrasts'; Nick Carpenter *clarinet*, Mark Denman *violin*, Thomas Blach *piano*.

May 24

**CHAMBER CONCERT**

SCARLATTI Sonatas in E, K.162 and A, K.113; Errol Lipman *piano*. MOZART Sonata in B flat, K.454; Rosanne Gosling *violin*, Brenda Blewett *piano*. FRANCK Prelude, Chorale and Fugue; Rold Hind *piano*. SHOSTAKOVICH String Quartet no.8; Helen Stokes and Petra Dargan *violins*, Martin Fenn *viola*, Amanda Newman *cello*.

May 29

**CONCERT OF ELECTRONIC MUSIC**

SIMON DESORGHER Trio for flute and tape. JAVIER ALVAREZ The Right Mask; *tape*. LAWRENCE CASSERLEY Vista Clara; *piano and ring modulator* (first performance). STEPHEN MONTAGUE The Eyes of Ambush for instruments and tape delay. JAVIER ALVAREZ Temazcal; *maracas and tape*. Sarah Homer *bass clarinet*, Javier Alvarez *clarinet*, Luis Toro *flute and maracas*, Clara Rodriguez *piano*, Javier Alvarez and Lawrence Casserley *electronics*.

May 30

**THE RCM SINFONIETTA**

*conductor* JOHN FORSTER

MOZART Overture: La Clemenza di Tito; *conducted by* Mark Bebbington. FINZI Dies Natalis; Eleanor Forbes *soprano*. DELIUS A Song before Sunrise. BEETHOVEN Symphony no.2.

May 31 and June 1

**OPERA INFORMALS**

VERDI Luisa Miller (Act II in Italian); Vitus Chan/Martin Oxenham *Walter*, Sebastian Swane *Wurm*, Christine Beaumont/Fiona Rose *Luisa*, Shelagh Stuchbery/Vickie Jaffee *Federica*. STRAUSS Der Rosenkavalier (Act II in German); Martin Oxenham/Vitus Chan *Faninal*, Sue Burgess/Christine Beaumont *Marianne*, John McHugh *Major Domo*, Eleanor Forbes/Ann Liebeck *Sophie*, Sandra Porter/Jane Cammack *Octavian*. ROSSINI Guillaume Tell (Act IV in French); Fiona Rose/Erin O'Hanlon *Matilda*, Ann Liebeck/Sue Burgess *Jemmy*, Vickie Jaffee/Shelagh Stuchbery *Hedwiga*. GOUNOD Roméo et Juliette (Act IV duet in French); John McHugh *Romeo*, Erin O'Hanlon/Alison Charlton-West *Juliette*. Nicholas Till *director*, Charles Kilpatrick *conductor*, Mary Hill *piano* for Verdi and Strauss; Bryan Drake *director*, David Tod Boyd *conductor*, Stewart Nash *piano* for Rossini and Gounod.

June 1

**LUNCHTIME CONCERT**

in St. Mary Abbots Church

New London Chamber Orchestra; *conductor* Peter Madan

HANDEL Arrival of the Queen of Sheba. BOCCHERINI Cello Concerto in B flat; Christopher Bunting *cello*. MOZART Symphony No.29.



**June 4**

**INFORMAL CONCERT**

J. RODRIGO Tonadilla; Jesús Alvarez and Richard Durrant *guitars*. SCHUBERT Sonata in A, op.120; Bernadette Yeoh *piano*. SCHUMANN Five songs from 'Liederkreis'; Ashley Thorburn *bass*, Denise Patton *piano*. POULENC Sonata; Robert Gibbs *violin*, Joanna Lee *piano*.

**June 8**

**LUNCHTIME CONCERT**

in St. Mary Abbots Church

The Haffner Orchestra: *conductor* Grant Llewellyn

MOZART Masonic Funeral Music and Serenata Notturna (three movements). WAGNER Siegfried Idyll.

**June 11**

**INFORMAL CONCERT**

MOZART Sonata in B flat, K.454; Patrick Kiernan *violin*, Isabel Nyman *piano*. LISZT Vallée d'Obermann; Errol Lipman *piano*. BRITTEN Lachrymae; Peter Collyer *viola*, Elizabeth Hayes *piano*. ABSIL Fantaisie-Caprice, op.152; Jane Melber *saxophone*, Howard Southern *piano*.

**June 13**

**THE RCM SINFONIETTA**

*conductor* JOHN FORSTER

WALTON 'Spitfire' Prelude and Fugue; *conducted by* Tze Law Chan. RAWSTHORNE Piano Concerto no.1; Peter Dala *piano*. HOLST Ballet Music from 'The Perfect Fool'.

**June 14**

**STRING ENSEMBLE**

*conductor* JOHN FORSTER

RESPIGHI Antiche Danze ed Arie, Suite no.3. HOLST Brook Green Suite. GRIEG Norwegian Melodies, op.63. DAG WIREN Serenade.

**June 15**

**LUNCHTIME CONCERT**

in St. Mary Abbots Church

DEBUSSY Sonata; Margaret Reid *cello*, Hsing-Chwen Hsin *piano*. BRAHMS Vier ernste Gesänge; Ross Campbell *baritone*, Margaret Ozanne *piano*. MENDELSSOHN Quartet in E flat; Katherine Gittings and Anne Wilson *violins*, Philip Heyman *viola*, Margaret Reid *cello*.

**June 15**

**THE TWENTIETH CENTURY ENSEMBLE**

*director* EDWIN ROXBURGH

CRUMB Vox Balaenae; Cynthia Bartlett *flute*, Robert Irvine *cello*, Rolf Hind *piano*, Lawrence Casserley *electronics*. HENZE Le Miracle de la Rose; Michael Whight *solo clarinet*. BERG Kammerkonzert; Stephen Bryant *solo violin*, Joanne Lee *solo piano*.

**June 18**

**INFORMAL CONCERT**

BACH/BUSONI Chaconne in D minor; John Williams *piano*. BRAHMS Sonata in F minor, (1st movement); John Rogers *viola*, Charles Matthews *piano*. IVOR GURNEY Five songs; Matthew Brook *baritone*, Neil Kelly *piano*. HINDEMITH Sonata; Tim Masters *cor anglais*, Sujeeva Hapugalle *piano*.

**June 19**

**EARLY MUSIC CONCERT**

MARCO DA GAGLIANO 'Il Ballo Di Donne Turche'; Mary Hitch and Sandra Lissenden *sopranos*, Norma Ritchie *contralto*, Wills Morgan *tenor*, Matthew Brook *bass*, Alison Rozario and Nancy French *violins*, Sally Civval *viola da gamba*, David King *chamber organ*, Nigel Rogers *director*.

**June 19**

**THE RCM SINFONIA**

*conductor* CHRISTOPHER ADEY

JESUS ALVAREZ Pieza para orquesta; *conducted by* Robin Fountain and Anne Manson. BRITTEN Serenade; Charles Daniels *tenor*, Mark Smith *horn*. SIBELIUS Symphony no.5.

**June 21**

**THE RCM SYMPHONY ORCHESTRA**

*conductor* NORMAN DEL MAR

The National Anthem. CORNELIUS Overture: The Barber of Baghdad; *conducted by* Robin Fountain. PROKOFIEV Piano Concerto no.2; Paul Ford *piano*. BRUCKNER Symphony no.8.



**June 22**

**LUNCHTIME CONCERT**

in St. Mary Abbots Church

PROKOFIEV Sonata in D; Katherine Gittings *violin*, Joanna Lee *piano*. SCHUMANN Frauenliebe und Leben; Mari Williams *soprano*, Denise Patton *piano*. BAX Legend; Philip Heyman *viola*, Alexandra Bibby *piano*.

**June 29**

**LUNCHTIME CONCERT**

in St. Mary Abbots Church

POULENC Sonata; David Gowland *clarinet*, Alexandra Bibby *piano*. BACH Chorale Preludes on 'Allein Gott', BWV662 and 663, and LANGLAIS Allegro from Symphony no.1; Nina Wu *organ*. DUBOIS Sonatine; Tim Masters *cor anglais*, Sujeeva Hapugalle *piano*.

**June 29**

**STUDENTS' ASSOCIATION ORCHESTRAL CONCERT**

MUSSORGSKY Prelude to Khovantschina. BERLIOZ Nuits d'Eté; Sandra Porter *soloist*, Robin Fountain *conductor*. L. MOZART Trumpet Concerto; David Shead *soloist*. BRAHMS Symphony no.2; Kevin Hill *conductor*.

**July 2**

**INFORMAL CONCERT**

VAN EYCK Doen Daphne D'over Shoone Maeght; Caroline Kershaw *recorder*. HAYDN Sonata in C; Alexandra Bibby *piano*. FINZI Let us garlands bring; Guy Harbottle *baritone*, Peter Bailey *piano*. LISZT Funérailles; Jonathan Summers *piano*. AZZONI Fantasia Pastorale; Jacqueline Cooper, Christopher Cowie and Deborah Jones *oboes*, Derek Harris *piano*.

**July 5**

**GUITAR CONCERT**

BACH Prelude from Lute Suite, no.2; Nicola Culf. BACH Prelude from Lute Suite, no.3; David Caswell. BACH Chaconne in D minor; Richard Durrant. TURINA Garrotin; Steve Russell. GRANADOS Spanish Dances, nos. 11 and 6; Richard Durrant and Jesús Alvarez. CASTELNUOVO-TEDESIO Concerto in D (first movement); Carla Zappala *guitar*, Clara Rodriguez-Garcia *piano*. VILLA-LOBOS Etudes nos.4, 7 and 11, and PONCE Thème, Varié et Finale; Jesús Alvarez.

**July 6**

**CHAMBER CHOIR LUNCHTIME CONCERT**

in St. Mary Abbots Church

MORLEY 'I will no more come to thee'. WEELKES 'A Country Paire' and 'David's Lamentation'. DI LASSO 'Tu Sai Madonna Mia'. VITTORIA 'O Quam Gloriosum'. DI LASSO 'O La, O che buon eco'. MARENZIO 'Ma per me lasso'. DELIUS 'To be sung of a Summer Night on the water'. ELGAR Serenade, op.73, no.2. DELIUS Midsummer Song. ELGAR Spanish Serenade, op.23. TRANCHELL 'No more of thee and me'. Grant Llewellyn *director*.

**July 9**

**INFORMAL CONCERT**

SCHUBERT Duo, op.162; Helen Brown *violin*, Catherine Leaker *piano*. arr. MARJORY KENNEDY-FRASER and KENNETH MacLEOD Seven songs of the Hebrides; Kate Ellison *mezzo-soprano*, Rhian Williams *harp*. TOMASI Trois divertissements and P. HARVEY Clarinet Quartet (fourth movement); Roshan Hughes, Alexander Allen, Michael Bland and Paul Mason *clarinets*. STRAVINSKY Piano Rag Music; Peter Muir *piano*.

**July 11**

**HAFFNER ORCHESTRA CONCERT**

*conductor* Grant Llewellyn

MOZART Concerto for two pianos; Amanda Hurton and Nicholas Capaldi *soloists*. ROUSSEL Bacchus et Ariane, Suite no.2.

**July 11**

**EXPERIMENTAL MUSIC GROUP**

'FAR and NEAR'; Noel Bertram *trombone*, Timothy Blinko and Angus MacIlwraith *voice*, Luis Toro *flutes*, Norberto Hernandez, John Lambert and Graham Read *pianists*, Lawrence Casserley *electronics*, Nicola Gerry, Martin Jones and Maggie Jayler (from Royal College of Art) *video*, John Lambert *director*.

**July 12**

**AURIOL STRING QUARTET**

HAYDN String Quartet in D op.76, no.5. TIMOTHY SALTER String Quartet no.2 (in one movement). WALTON String Quartet in A minor. Stephen Bryant and Nicholas Whiting *violins*, Brian Schiele *viola*, James Halsey *cello*.



'The Secret Marriage' by Cimarosa





**July 12**

**CHAMBER CONCERT**

MESSIAEN *Dieu Parmi Nous* (La Nativité); Belinda Gordon *organ*. BEETHOVEN Sonata op.47 (Kreutzer); Robert Bilson *violin*, Iwan Llewelyn-Jones *piano*. PROKOFIEV Sonata no.6; Stephen Topping *piano*.

**July 12**

**EARLY MUSIC CONCERT**

MONTEVERDI *Io son pur vezzosetta*; Norma Ritchie and Sandra Lissenden *singers*. Sally Civval *viola da gamba*. David King *continuo*. SCARLATTI Sonatas in A minor and major, K.451 and K.452; Laurie Stras *harpsichord*. CASTELLO Sonata Prima; Christine Chapman *recorder*, Sally Heath *harpsichord*. CORELLI Sonata in C, no. 3; Alison Rozario *violin*, Sally Civval *viola da gamba*. David King *continuo*. MARCO DA GAGLIANO II Ballo di Donne Turche; Mary Hitch and Sandra Lissenden *sopranos*, Norma Ritchie *contralto*, Wills Morgan *tenor*, Matthew Brook *bass*, Alison Rozario and Nancy French *violins*, Sally Civval *viola da gamba*, David King *continuo*.

**July 13**

**LUNCHTIME CONCERT**

in St. Mary Abbots Church

CHOPIN Ballade in F minor, no.4; Vivienne Sage *piano*. BEETHOVEN 'Ghost' Trio; Michael Higgins *violin*, Melanie Haggard *cello*, Vivienne Sage *piano*.

**July 16**

**THE RCM SINFONIETTA**

conductor JOHN FORSTER

GLINKA Overture: *Ruslan and Ludmilla*. PROKOFIEV Violin Concerto no.2; Gonzalo Acosta *soloist*. TCHAIKOVSKY Symphony no.6.

**July 17, 18, 19 and 20**

**THE OPERA SCHOOL**

CIMAROSA *The Secret Marriage*; Vitus Chan/James Norris *Geronimo*, Christine Beaumont/Eleanor Forbes *Elisetta*, Alison Charlton West/Erin O'Hanlon *Carolina*, Jane Cammack/Sandra Porter *Fidalma*, John McHugh/Wills Morgan *Paolino*, John Sear/Martin Oxenham *Lord Robinson*, Beverley Littlewood, David Gorringer and Rebecca Carrington *Servants*, RCM Symphony Orchestra, Stewart Emerson *harpsichord continuo*, Wyn Davies *conductor*, Richard Jones *director*, Richard Hudson *designer*, Neville Currier *lighting designer*.

## REVIEWS

**FREDERICK DELIUS: *English, French and Scandinavian Songs*** (Felicity Lott, soprano, Sarah Walker, mezzo-soprano, Anthony Rolfe Johnson, tenor and Eric Fenby, piano) (DKP 9022)

This is a beautiful record. I say this not only because the performances by the singers are uniformly excellent and the accompaniment never less than sensitive, but because the selection, style and recording are all a delight. This is another record in the series in which Eric Fenby is involved. He is enjoying, as a result, a richly deserved Indian summer of attention. Playing on Delius' own piano (which has a distinctively clear if not very resonant tone) he has given these recordings a uniquely authoritative stamp. A man who has known Delius' music throughout his adult life, and who helped realise some of the last works, cannot help in later life bringing a matured and affectionate vision to what he has cherished for so long. This permeates the recording.

Delius was not a great song writer but an interesting one. There is no great range in his songs. This is emphasised in the present recording in which the pace is usually slow and the mood reflective and visionary. (All sorts of reasons may be thought of to explain the absence of more bravura songs such as *Love's Philosophy*.) What there is, however, is a perfectly caught mood that is varied subtly and often.

It is well known that Delius was an admirer of Greig and Wagner but that his style is not derivative, despite fleeting echoes of the voices of others. Delius is moreover a cosmopolitan, as is shown in the range of languages and authors set. However, the personal stamp becomes



more obvious as the songs progress. Leaving aside the evocative *Twilight Fancies* (which was Delius' favourite and in which Eric Fenby introduces some variants from the printed score) the songs before 1900 owe something to the contemporary salon style (rippling piano accompaniment underpinning a shapely melodic line) (e.g. *Young Venevil*, or *The Silken Shoes*). A change can be heard in *Autumn*, in which the intensity of its longing (very much a descendant of the *Kennst du das Land* kind of song) galvanises the arpeggiated accompaniment and lush harmonies. By 1910 songs such as *La Lune Blanche* shows a richer, more modal harmony that is less functional and unarpeggiated. Unpianistic as the lie of the chords may be, the songs are freer and more indebted to operatic recitative. The mood moreover seems more tellingly evoked. This is hardly surprising, as between 1900 and 1910 Delius had written some of his most important works.

Delius is at home in each language and has captured a distinctive mood for each song. The record ends with *I-Brazil*, which is a kind of later evocation of the midnight Celtic world suggested in *Twilight Fancies*, giving the whole disc the sense of being a recital and not just an anthology.

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## FREDERICK DELIUS AND EDVARD MUNCH — *their friendship and their correspondence* by John Boulton Smith (Triad Press £15)

In her article *Frederick Delius and Norway* Rachel Lowe says 'it is impossible to appreciate fully the development of Delius' works from the first version of *Life's Dance*, 1899, to the final published version of 1912 without some understanding also of the work of Munch . . . The relationship of the 1912 version of *Life's Dance* to that of 1899 is much the same as the relationship of Munch's murals in the University of Oslo aula to his earlier *Life Frieze*.' Between 1899 and 1912 Delius composed *Paris, A Village Romeo and Juliet, Fennimore and Gerda, Appalachia, Sea Drift, A Mass of Life*, and other well-known and important works. Between the same dates Munch produced *The Dance of Life, Two People (The Lonely Ones), The Death of Marat* and *Workers Returning Home*, amongst others. It can clearly be seen therefore that this period is rich in some of the most important works of these two creators, and if their works are significantly interrelated then their friendship is of great significance. Unfortunately for so rich a meeting of minds there is little substantial written record that remains. Although the largest amount of surviving correspondence comes from 1903-1908 it is almost exclusively concerned with ephemera, and never touches the central issues that lie behind their creative products. John Boulton Smith comments appositely on the letter of Delius to Munch (12.6.1899) in which he asks 'how are the etchings of the sick girl coming along?':

'Although Delius and Munch knew each other for the best part of a lifetime this is one of the very few times in the correspondence that give(s) concrete evidence of their discussing each other's work, and the only time that implies a creative collaboration discussed between them.'

Like Cadmus with his bones, John Boulton Smith has had to recreate the context of the letters so that what is there may speak as much as possible.

Both Munch and Delius had closer friends than each other, and their relationship seems to have remained slightly formal though affectionate. Munch certainly had much cause to be grateful to Delius, for during his period of physical and mental deterioration which ended in his nervous breakdown in 1908 Delius and his wife were devotedly loyal and helpful. Assisting him with the exhibitions of his work at the Salon des Independents, they never lost their high regard for his painting, nor made any complaints (except perhaps a slight hint in 1903). Indeed the care they showed for Munch's work does not seem to have been equally reciprocated. Later in life when Munch's health had stabilised, but when Delius was blind and paralysed, Munch seems to have shown only a slight and rather distant acknowledgement of Delius' stature:

'I cannot understand why one does not hear more of your music (in Norway) — Everyone talks of how in other countries and especially in England you are reckoned one of the greatest — I and Jappe Nilsson believe that it comes from the fact that you



were always too modest about your own things — and that you always took an interest in the rest of us.'

If their interest in each other's work was not equally divided they shared many of the same interests. Delius loved Norway from his first visit, and built himself a summer house in Lesjaskog after 1918. Drawn to the works of Ibsen, he was also helped and influenced by Grieg in his early career. Never an 'English' composer but a cosmopolitan by birth and inclination, it is not surprising to find Delius drawn to a wider range of cultural influences than excited some of his English contemporaries. Perhaps the most striking source of inspiration for Munch and Delius was Nietzsche. They were of course not alone in this, and to a large extent drew different things from him. Munch, who had spent much time in Germany, was attracted by the symbolic side. [Man to overcome himself must seize his own destiny and make of it what he can. Joy comes to him who takes it, though this can only be done through struggle and loneliness.] His art is deeply symbolic and views the human condition with pessimistic eyes. No less an admirer, for Delius Nietzsche was a great poet of Nature and naturalness.

'I consider Nietzsche the only free thinker of modern times, and for me the only sympathetic one. He is at the same time such a poet. He feels Nature. I believe myself in no doctrine whatever — and in Nothing but Nature and in the great forces of Nature.

What they found in Nietzsche affected the work of each. Munch was concerned with fear, jealousy, loneliness, death and the consequences of physical passion (he was never successful in making a lasting relationship with a woman). Delius on the other hand was concerned with the evocation of unattainable joy, of a kind of rapturous longing, of nostalgia and wonder (and was happily married to Jelka for over thirty years). Obviously such summaries oversimplify, but I think they accurately suggest their separate interests and perhaps suggest the basis of their relationship. Courteous and hospitable Delius was settled in his life and generally confident in himself. Neurotic and withdrawn Munch vacillated between abstinence and excess, only latterly finding peace in seclusion. Their differences of temperament and art no doubt excluded rivalry and ensured the length of their friendship. Closer intimacy might well have led to a break.

John Boulton Smith's book is inevitably speculative, as the correspondence is frustratingly slender. Munch kept many more of the letters sent to him than the Delius' kept of his, giving a further distortion to an already difficult field. However, the book is painstakingly researched and carefully presented, as well as being very informatively illustrated. It is therefore more than just a chronicle of their friendship. Through the detail that surrounds the correspondence, this book becomes a valuable addition to the understanding not only of Delius and Munch, but of the worlds in which they lived.

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**SAMUEL WESLEY:** Organ Works played by Gerald Gifford on the organ of Hexham Abbey (Gemini Libra Real Sound (cassette only) LRS130 — £5.45)

*Voluntary Op. 6, No. 9; Air for the Organ; Rule Britannia (Arne) set by Samuel Wesley; Voluntary Op. 6, No. 1; 'Twelve' Short Pieces (actually thirteen)*

In a recent book review in the RCM Magazine (Vol. 79, No. 1, 1983) Mr Swanston reminded us that even in the age of Beethoven there are other composers who also contribute to a complete picture of the period, dominated as it was by that great figure. Such a one is Samuel Wesley (1766-1837), whose career encompassed that of both Beethoven and Schubert to name but two, and on the evidence of Gerald Gifford's stimulating recital on the well-recorded instrument of Hexham Abbey, his music deserves the sort of attention and devotion which is given to it in these distinguished performances.

Charm was an essential priority for the composers of S. Wesley's period, and this feature is not only revealed in the pieces themselves, but also in the performances. According to the character of the particular piece, the playing is by turns crisp, clean-fingered, and well-



phrased, with attractive registration which highlights the very positive character of the Abbey instrument. The pieces show various influences on the composer's style, and beside his professed admiration for Bachian counterpoint there are also examples of the Italian Baroque, and hints, too, of the Classical Period, all realised by the performer with great verve and fine style. Gerald Gifford has also provided an excellent and informed programme-note to accompany this highly recommended recording by a member of the RCM Teaching Staff.

In this Centenary Period of the College, it is appropriate that not only are the pieces drawn from manuscripts and early editions in the Parry Room Library of the Royal College of Music, but that some of the royalties will go to the RCM Centenary Appeal.

PHILIP WILKINSON

**MUSIC COMPETITIONS:** A report on the findings of a working party set up under the auspices of the British branch of the European String Teachers Association, with foreword by Martin Cooper (available from Alfred Russell, 89 Barons Keep, Gliddon Road, London W.14, price £1 plus 15p p. & p.)

The working party which drew up this report was fifteen strong (not all of them ESTA members), plus two 'observers'. It grew from a debate at ESTA's 1981 international conference in Edinburgh, which was followed by a public discussion in London in April 1982, and it was charged with 'finding alternatives to competitions as an avenue into the profession', and 'producing recommendations for competition organisers'.

It surveys the 'amateur' and 'professional' competition areas; both can give valuable experience, incentives, and prestige. But competition tends to transform musical performances into a sport, exploiting music and young musicians. The selection of 'winners' leads inevitably to the designation of 'losers', and to the overstimulus of some youngsters and the discouragement of many more, though musical life needs to be solidly grounded, and developed over many years.

Impresarios, agents and music club organizers seem to be becoming reluctant to engage young artists who have not won prizes, and this makes it difficult for many very talented 'losers' to gain experience and recognition.

The competitions are themselves in competition with one another for contestants, and for publicity and prestige. But music is not easily measurable; public performances should therefore not be treated as a form of athletics.

The report approves of the abandonment of 'places', and recommends instead the award of equal prizes for performances of excellence. But for a sponsor the idea of such a caucus-race may seem as dead as the dodo who organised one in *Alice in Wonderland*.

The BBC's Young Musician of the Year competition comes in for strong criticism which has apparently been met in public and in private with 'obstinate indifference'. The comparison with the 'Miss World Contests' may hurt, but the monster Television has big appetites, and little sensitivity. Of course all 'viewing' of music is falsification; aural art should be heard and not seen. The report recommends competition organisers to replace public elimination rounds by private auditions, and to include 'workshops', seminars or master classes whenever possible, to ensure that all participants benefit from observing and experiencing a variety of teaching. For pre-professionals, awards should be towards further tuition; for advanced and post-graduate students they 'should offer assistance in prolonging studies rather than launching competitors on their careers ... [with] bursaries ... with a few concerts as an important but secondary benefit'. 24 is recommended as the minimum age for entry for international competitions, with 27 for women singers and 28 for men, 'to protect young performers from arriving too early on the international scene'.

The arguments will go on, and it seems good that such authoritative anti-exploitative advice should be published and purchased. Will it avail against the media people? Their individual medium may be message, or massage, offering messes of pottage?

JOHN CRUFT







